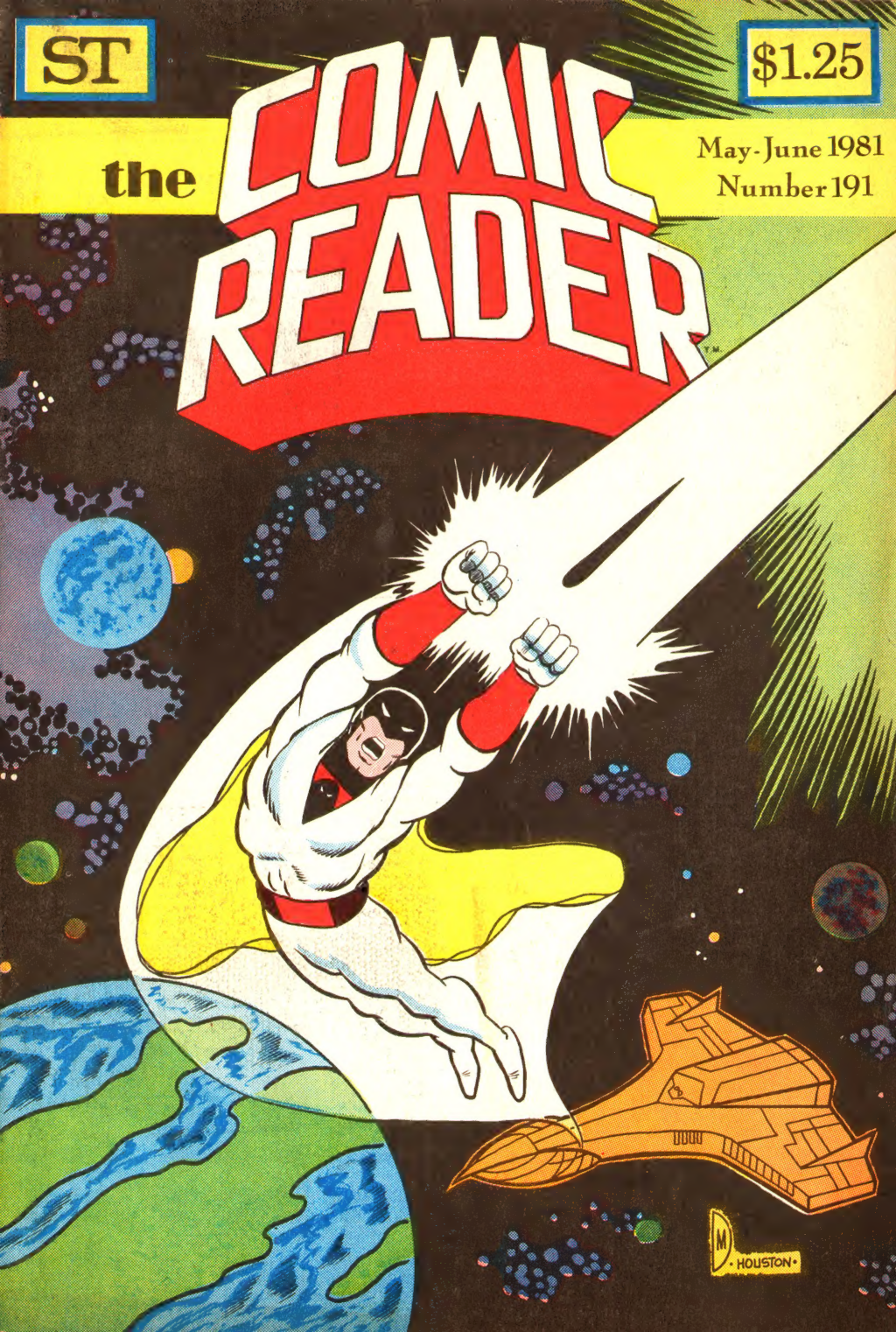
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May-June 1981
Number 191
HOUSTON

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The COMIC READER
May-June 1981
Volume I, Number 191

OUR COVERS: Darrell McNeil and Larry Houston, both currently working in animation, provide an advance look at next season's fare with Hanna-Barbera's SPACE GHOST; our back cover is by Milwaukee-artist Mario Macari, and is a tongue-in-cheek portrayal of the NEW TEEN TITANS. Front cover © 1981, Hanna-Barbera Productions, Inc. Back cover © 1981, DC Comics Inc.

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BACK ISSUES: TCR #94,95,98,100-111,113,116,118,120-124,126-128, 131,133-139,143 are 50c ea. 145-163 are 75c ea. #164,165,167-171,173-184, 186-190 are $1.25 ea. [Issues before #164 are digest sized pre-date GAZETTE comic strips.] Issues not listed are sold out.

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DC News

The annual moving-around period seems to be hitting DC. This time it includes features as well as personnel: Roy Thomas is leaving the writing of THE LEGION OF SUPER-HEROES to take over the writing of WONDER WOMAN, which will be drawn by Gene Colan. In turn, Paul Levitz is returning to the writer's helm of the LEGION. Meanwhile, over in THE

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FLASH, the FIRESTORM strip is leaving for parts unknown, and its replacement will be a new series starring DR. FATE. Martin Pasko will write the latter strip, but Gerry Conway is still doing FIRESTORM, and Pat Broderick is pencilling a couple of them. The change will occur with #306.

Speaking of Gene Colan, his contract calls for 48 pages of art per month, so look for him to be doing at least one more regular strip besides

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--AS YOU'RE ABOUT TO FIND OUT THIS FINE SUNDAY MORNING!
GOD! THESE INSECT-MEN HAVE REFLEXES ROUGHLY AS FAST AS A SNAIL'S KNEE-JERK.
SKOK!
UHHHHH..!
WHAT'S MORE, THEIR EYES HAVE A GLAZED LOOK--ALMOST AS IF THEY WERE HYPNOTIZED!
MAN! NOW THEY'RE BOTH GOING AWAY--JUST LIKE THAT SELF-STYLED "MONSTER" DID BEFORE!
I'M JUST PEACHY--BUT CALL ME FEAR, OKAY?
PLASTIC MAN! ARE YOU--?
FRANK!
IT MUST HAPPEN WHEN YOU ANNOY THEM.
I'LL SEE TO IT OUR BEE-KEEPER FRIEND STAYS AWAY!
KIND SEE, TO YOU, YOU ARROGANT BEAK-BRAIN!
MY LITTLE HORNETS ARE PULLING A VANISHING ACT, TOO!

NASTY LITTLE CRISP, AREN'T YOU!?
--SO YOU'RE GOING TO ANSWER A FEW QUESTIONS FOR THE F.B.I.--AND THE JUSTICE SOCIETY!!
N-NO! KEEP AWAY FROM ME!
BUT YOU'RE STILL NO LUCKY LINDY IN THE FLYING DEPARTMENT!
YOU CAN'T DEFEAT ME AGAIN--NOT THIS TIME!
I--I WON'T LET YOU!!
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WONDER WOMAN and whichever BATMAN strip he is assigned to. His first '80s DC story to see print will be BATMAN #340, out in July.

And speaking of THE LEGION, Superboy returns to the line-up as of #280, in which the super-teens travel to the 20th Century of Superboy's time. (Whenever that may be.)

THE PHANTOM ZONE, the mini-series which will follow SUPERMAN PRESENTS THE KRYPTON CHRONICLES, is being done by Steve Gerber and Gene Colan. It will appear in October.

That secret Roy Thomas project we mentioned last time can be said to involve super-powered funny animals and artist Scott Shaw. More as details become available.

CLAW THE UNCONQUERED is making its reappearance as the regular back-up strip in WARLORD, courtesy of Jack C. Harris and Tom Yeates. This replaces the originally-planned new series of KAMANDI adventures.

The JUSTICE LEAGUE OF AMERICA #195 features part one of this year's JLA/JSA team-up. Next year's will be a many-part crossover with ALL-STAR SQUADRON.

The BATMAN/HULK issue of ALL-NEW COLLECTORS' EDITION will be released September 24th.

The MADAME XANADU comic has been termed a success by DC. Sales came nowhere near that of DAZZLER, but the 100,000 copies they did sell were sufficient enough to encourage more such projects.

The digest schedules for the rest of the year have been announced. DC SPECIAL BLUE-RIBBON DIGEST #14 will feature "UFO Invaders" and will include reprints from STRANGE ADVENTURES and MYSTERY IN SPACE involving art by Gil Kane, Russ Heath and Carmine Infantino, as well as an Adam Strange adventure, "The Mechanincal Masters of Rann." Len Wein is the editor. Further DC-SBRDs include SECRET ORIGINS OF SUPER-VILLAINS, edited by E. Nelson Bridwell for #15; #16 is a GREEN LANTERN collection from Laurie Sutton; #17 stars GHOSTS stories selected by Andy Helfer; Mike Barr did #18's collection of SGT. ROCK tales; and Karen Berger is assembling a NEW GODS collection for #19.

THE BEST OF DC #17 is a Julius Schwartz SUPERGIRL collection; #18 features TEEN TITANS stories selected by Len Wein; SUPERMAN stars in #19, edited by Schwartz; #20 is a WORLD'S FINEST selection chosen by Mike Barr; #21 spotlights the JUSTICE SOCIETY from Len Wein; and #22 is a "Super-Hero Christmas" issue assembled by Schwartz.

Earth-Two's Robin makes a guest-appearance in the HUNTRESS strip in WONDER WOMAN #284.

The NEW TEEN TITANS will be doing some interplanetary travel after they resolve the current DOOM PATROL plot -- they're gonna visit Starfire's homeworld.

The utilization of the extra pages for either the lead or the back-up story will ultimately be up to the discretion of each editor.

Mary Moebus has been hired to handle licensing for DC, a newly-created post which was set up to serve as a liason with the Licensing Corpora-

THE SECRET ORIGIN OF JUSTICE LEAGUE OF AMERICA
THE SECRET ORIGIN OF GREEN LANTERN
THE SECRET ORIGIN OF
THE SECRET ORIGIN OF HAWKMAN
THE SECRET ORIGIN OF
THE SECRET ORIGIN OF AQUAMAN
THE SECRET ORIGIN OF BAT-MAN
THE SECRET ORIGIN OF Wonder Woman

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tion, a company which has become increasingly important to the existence of the company in the last decade. She will also be involved in aiding the editors in seeing that they create potentially-licensable concepts for the comics.

Radio Shack has released the second in their series of SUPERMAN computer-comics, "Victory By Computer," a 31-page story with Supergirl, Lex Luther and the TRS-80 Computer Whiz Kids. It's by Cary Bates, Curt Swan and Vince Colletta, and it has a Ross Andru and Dick Giordano cover. We never found the first issue (which appeared as an insert in four regular DCs anyway), but those of you who can't find #2 can write: Radio Shack Advertising Dept. CC-2, 1300 One Tandy Center, Fort Worth, TX 76102. They're free. (Can anyone get us a couple of copies of the first one?)

Everybody who attempts to have a complete set of premium comic books has to be looking everywhere these days for the new ones. With no warning, we came across a set of eight 4 1/4" x 2 7/8" comics packaged with a packet of candy for 35¢ each. Leaf Comic Book Candy (of Leaf Confectionary, Inc., Chicago, IL 60651) is okay, but the comics are pretty nice. They include: "The Superman Story" (Rich Buckler/Dick Giordano art), "The Origin of Batman" (Don Newton/Frank McLaughlin art), "The Secret Origin of The Flash" (Don Heck art), "The Secret Origin of Green Lantern" (Joe Staton/McLaughlin art), "The Origin of Aquaman" (Heck and Vince Colletta art), "How Hawkman Won His Wings" (Alex Saviuk?/Colletta art), "The Secret Origin of Wonder Woman" (Delbo/Colletta art) and "The Origin of the Justice League of America" (Buckler?/McLaughlin art). Each one is titled "THE SECRET ORIGIN OF..." and numbered #1 -- and each even has a tiny Comics Code seal. The box mentions that it's Series One, so there may be more.

Charlton News

CHARLTON CLASSICS, which has been reprinting HERCULES from the late '60s, has been cancelled due to poor sales. The last issue will be #9, and its place on the schedule will be taken over by THE FIGHTIN' 5 #42, which will reprint the first issue from 1964 (#28), by Joe Gill, Bill Montes and Ernie Bache. Charlton describes the group as being "in the tradition of the old Quality Comics Blackhawks," and "the closest thing to a super-hero title in our roster for the time being."

It's still too early to tell how the CHARLTON BULLSEYE series is going, but the editors are encouraged by the quality of submissions they are receiving. At this point, it looks as if Larry Houston's new super-hero team will be the sole inhabitant of the fourth issue of that title.

BILLY THE KID No. 143, August. [5/7]

WAR No. 28, August. [5/7]

CHARLTON CLASSICS No. 9, August. [5/14]

GHOSTLY TALES No. 150, August. [5/14]

BATTLEFIELD ACTION No. 70, August. [5/21]

FIGHTIN' ARMY No. 153, August. [5/21]

GHOST MANOR No. 58, August. [5/28]

GUNFIGHTERS No. 68, August. [5/28]

FIGHTIN' MARINES No. 158, September. [6/4]

HAUNTED No. 57, September. [6/4]

ATTACK No. 30, September. [6/11]

SCARY TALES No. 28, September. [6/11]

CHARLTON BULLSEYE No. 3, September. This issue features science-fiction stories, and includes work by Ian Carr, Gary Kato and Gary Wray. Carr did the cover. [6/18]

THE MANY GHOSTS OF DR. GRAVES No. 68, September. [6/18]

Marvel News

In the on-again, off-again world of comics, you rarely know what to expect, but -- remember all the brouhaha about the DENNIS THE MENACE comic book rights last year? Well, Marvel worked everything out, and DENNIS THE MENACE #1, November, will appear July 28th. There will be a monthly of new material, and a bi-monthly of reprints which may or may not be in the regular comics format. The new comics will be drawn by the Ketcham Studio and written by Fred Toole. Since the DENNIS THE MENACE TV special which aired the first week of May was done by DePatie-Freleng (and David DePatie is now president of Marvel Productions) Dennis may be joining the video Marvel family as well.

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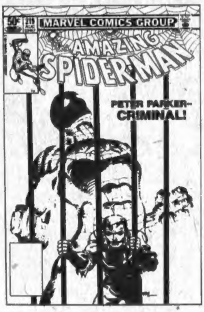
HOWARD THE DUCK #32, the revival of the color comic, will go on sale in September. Marie Severin is drawing at least one issue of the new series.

Marvel has announced a number of new movie projects which will appear in 1982: CONAN (Spring, '82), ANNIE (also Spring) with the possibility of a regular series with Leonard Starr as artist; and THE TIME BANDITS (this summer) which will actually be produced by Marvel's English edition and published in each country to coincide with the movie's release. The ROCKY, ROCKY II and ROCKY III adaptations will all be released in December to coincide with the release of ROCKY III. All the aforementioned movies will appear as SUPER SPECIALs, regular comics, paperbacks and treasury editions.

Speaking of other formats, Marvel is considering very seriously the publication of an adult line of digest-magazine sized western and romance comics. These titles would be overseen by Tom DeFalco and would not be Code-approved. Contributors might be gathered from outside the comics talent-pool, but Gil Kane and John Buscema were mentioned as possible contributors.



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There may be an O8NOXIO THE CLOWN one-shot book featuring the CRAZY (and TCR #190 cover) star by Alan Kupperberg this fall.

WEIRDWORLD will be making its return in full-color form beginning in EPIC ILLUSTRATED #8, by the same team that did the WARRIORS OF THE SHADOW REALM issues of MARVEL SUPER SPECIAL, Doug Moench and John Buscema.

A couple of double-sized issues have been announced: THE MICRONAUTS #35 will contain the origin of the Microverse (which ties into Bill Mantlo's story which appeared in MARVEL PREVIEW, "Sword In The Star"); and FANTASTIC FOUR #236, which will commemorate the 20th anniversary of the FF's creation. The lead story features Dr. Doom and the Puppet Master, and the special features include a super-hero "roast" conducted by Fred Hembeck which will feature his writing and lay-outs.

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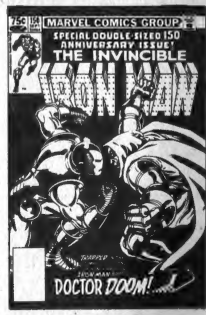

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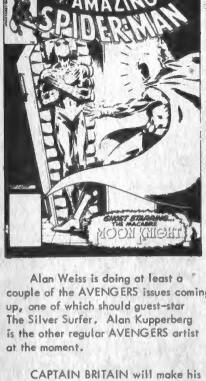
There is plenty of role-swapping these days: Mike Zeck has become the regular CAPTAIN AMERICA artist, leaving his former chore to his former inker, Gene Day, who becomes regular penciller-inker of MASTER OF KUNG FU. And with John Buscema doing special projects of all kinds, his place as artist on the color CONAN comic will be taken by Gil Kane.

Ed Hannigan, who last worked as writer of THE DEFENDERS, is going to be the regular artist for PETER

PARKER, THE SPECTACULAR SPIDER-MAN. Before that happens, however, fill-in issues by Bob Hall and Gil Kane will appear. This issues PPTSS ANNUAL will be pencilled by two different pencillers: Alan Weiss and James Sherman.

J. Marc DeMatteis is doing a MARVEL TEAM-UP. Future partners for Spider-Man include Devil-Slayer, Kull, and Quasar.



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Alan Weiss is doing at least a couple of the AVENGERS issues coming up, one of which should guest-star The Silver Surfer. Alan Kupperberg is the other regular AVENGERS artist at the moment.

CAPTAIN BRITAIN will make his U.S. debut in his own series as the English series is reprinted beginning with MARVEL TALES #131. At the same time, the British HULK reprints have ceased in MARVEL SUPER ACTION.

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DOCTOR STRANGE #50 will feature the Mystic Mage going back to World War II and meeting Nick Fury and Dum-Dum Dugan.

We have a perennial problem with the scheduling of the Marvel annuals, to wit: everyone seems to ignore the schedule. Rarely, they appear before they're scheduled to; more often, they're delayed two to three months. We'll try to keep things as straight as possible, but try to understand if we mess up a few of them.

Al Brodax, the animator who was head of the YELLOW SUBMARINE movie and also produced the early '60s series of POPEYE cartoons, has been named vice president in charge of development and special projects for Marvel Productions.

Speaking of which, Marvel has a new series on NBC's Saturday morning schedule: SPIDER-MAN AND HIS AMAZING FRIENDS. This apparently is not the same show as the syndicated SPIDER-MAN which has been mentioned here before; this one co-stars Iceman. See MEDIA NEWS for more details.

And for all of those who've doubted what we've been reporting all these months, FANTASTIC FOUR fans should note that "Bjorn Heyn" is an anagram.

Et Al

AMAZING HEROES #1 comes out in April from Mike Catron at P.O. Box 4656, Stamford, CT 06907, and it includes, behind its cover by John Byrne (a new version of the cover of FANTASTIC FOUR #1), an article on Byrne's plans for FANTASTIC FOUR, an in-depth history of both the old and new DIAL "H" FOR HERO strips, STAR WARS by Archie Goodwin and Al Williamson (beginning with their first episode) and STAR HAWKS by Goodwin and Gil Kane. The price is $2.00 from the above address.

Whitman News

It seems that the delay of all but five April and May issues was due to problems with the printing and inks at World Color Press one month, and a continual problem with the inventory build-up at the bagging operation in Coffeyville, Kansas. The schedule is revised whenever enough of the bagged comics on hand sell enough to rebuild the inventory by printing new issues. In fact, the entire 1981 schedule has diminished from an originally-planned 204 issues to 141, cutting the number of issues per year for nearly every title and cancelling two titles, RIPLEY'S BELIEVE IT OR NOT! (the final issue remains #94) and BATTLE OF THE PLANET (last issue is #10) entirely.

These monthlies were reduced to 10 1981 issues: BUGS BUNNY, COMICS AND STORIES, DONALD DUCK and UNCLE SCROOGE; these bi-monthlies were reduced to five 1981 issues: HUEY, DEWEY AND LOUIE JUNIOR WOODCHUCKS, POPEYE THE SAILOR, TWEETY AND SYLVESTER, MICKEY MOUSE, CHIP 'N' DALE, BEEP BEEP THE ROAD RUNNER, YOSEMITE SAM, DAFFY DUCK, LOONEY TUNES. These bi-monthlies were demoted to four 1981 issues: PORKY PIG, DAISY AND DONALD, WOODY WOODPECKER. These were reduced to three 1981 issues: GRIMM'S GHOST STORIES, TUROK SON OF STONE, SPACE FAMILY ROBINSON LOST IN SPACE, BUCK ROGERS, DR. SOLAR MAN OF THE ATOM, SUPER GOOF and WINNIE-THE-POOH. PINK PANTHER dropped to 2 1981 issues, and LITTLE LULU to only one. Only FLASH GORDON (7), TOM AND JERRY (6), THE FOX AND THE HOUND (4) and CONDORMAN (3) retain their originally-planned number of issues.

On top of that, nine books were totally skipped in the printing process, and eight of these may never see print under their original numbers, despite the fact that they were completed. So don't look for DAFFY DUCK #132 and 133, DAISY AND DONALD #48 (#49 appeared with #48's cover), BUCK ROGERS #10, POPEYE #160 and 161, and WOODY WOODPECKER #192. TWEETY AND SYLVESTER #109 was also skipped but with the other delays, no further issues were published, and it will appear in the normal order.

The aforementioned FLASH GORDON #30 delay outlined in #189 was complied by the fact that it was printed with

its original date of October, 1980, but the only distribution was to foreign suppliers. It was not the first part of the movie adaptation -- that, which has yet to appear around here, is in #31-33 -- but rather an issue drawn by Gene Fawcette. #30 is to be distributed with a new date (July, 1981), which is AFTER the dates of #31-33 (March-May, 1981). Complicating the whole thing even further is the fact that #34 was supposed to be dated July, 1981 as well, but appears nowhere on any of the revised schedules, although #35 does. Also, the Whitman black and white edition which reprints the Al Williamson movie adaptation has appeared in Europe (in December of '80, according to Disney and Whitman enthusiast D. Johan L. de Jong). So, we'll know #31-34 were actually printed when we finally have them in our own hands.

Some confusion seems to have arisen from the delay in shipping the Whitmans mentioned in #189, since some of the delayed issues have turned up much sooner than the dates described. The on sale dates we are giving are the "newsstand" (or more accurately, rack) distribution dates. In a few cases, comic shops have been able to acquire fresh, off-the-presses copies, long before they've shown up anywhere. There's nothing we can do about that.

The Whitman comics are reverting to the format of the initial Gold Key comics circa 1962-1967 in that they will henceforth contain 32 pages of comics material in each issue, with advertising restricted to the three covers. The books which are new will be entirely made up of new material only if they are too new to have a backlog of stories to reprint; otherwise, at this time, the format will be 22 to 24 pages of new material and 8 to 10 pages of reprints. The first all-comics issues will be the ones dated August ("108" on the covers).

Comic shop distribution has just resumed on the Whitman line, after almost a year and a half of confusion on the part of us collectors.

Whitman's Golden Books division has produced an album-edition adapting the upcoming film CLASH OF THE TITANS. Along the same lines as the BLACK HOLE edition (its serial number is 11290-20) it's a 64-page story adapted by Mary Carey and drawn by Dan Spiegle. It costs $2.50.

Coming Comics

BUGS BUNNY No. 226, July. New stories. [5/21]

Walt Disney DONALD DUCK No. 229, July. Reprints. [5/21]

FLASH GORDON No. 34, July. New. [5/21]

FLASH GORDON No. 30, July. New; delayed from last year. [5/21]

THE PINK PANTHER No. 79, July. New. [5/21]

TOM AND JERRY No. 335, July. Reprints drawn by Harvey Eisenberg. [5/21]

YOSEMITE SAM No. 72, July. New stories. [5/21]

BUCK ROGERS No. 12, July. New stuff. [5/21]

DAFFY DUCK No. 135, July. New stories. [5/21]

SPACE FAMILY ROBINSON LOST IN SPACE No. 56, July. Reprints. [5/21]

Walt Disney SUPER GOOF No. 64, July. New stories. [5/21]

Walt Disney UNCLE SCROOGE No. 186, July. Another new issue. [5/21]

WALT DISNEY'S COMICS AND STORIES No. 488, July. Half new, half reprints. [5/21]

KK GIVEAWAYS - MARCH OF COMICS No. 477 - Popeye
MARCH OF COMICS No. 478 - Woody Woodpecker

BEEP BEEP, THE ROAD RUNNER No. 96, August. From here on, 32 pages of editorial material. 2/3 is new. [6/18]

BUGS BUNNY No. 227, August. 2/3 new. [6/18]

Walt Disney CHIP 'N' DALE No. 72, August. Reprints. [6/18]

Walt Disney DONALD DUCK No. 230, August. Reprints. [6/18]

Walt Disney HUEY, DEWEY AND LOUIE JUNIOR WOODCHUCKS No. 69, August. 2/3 new. [6/18]

Walt Disney MICKEY MOUSE No. 212, August. Reprints. [6/18]

PORKY PIG No. 101, August. 2/3 new. [6/18]

Walt Disney's COMICS AND STORIES No. 489, August. 13 pages are new, 19 are reprints. [6/25]

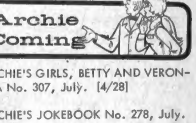
Walt Disney DAISY AND DONALD No. 50, August. 2/3 new. [6/25]

Walt Disney THE FOX AND THE HOUND No. 1, August. New. [6/25]

LOONEY TUNES No. 38, August. 2/3 new. [6/25]

TWEETY AND SYLVESTER No. 110, August. 2/3 new. [6/25]

Walt Disney UNCLE SCROOGE No. 187, August. Reprints. [6/25]



ARCHIE'S GIRLS, BETTY AND VERONICA No. 307, July. [4/28]

ARCHIE'S JOKEBOOK No. 278, July. [4/28]

ARCHIE'S PALS 'N' GALS No. 151, July. [4/28]

PEP No. 375, July. [4/28]

ARCHIE No. 306, July. [5/5]

JUGHEAD No. 314, July. [5/5]

LAUGH No. 364, July. [5/5]

LAUGH COMICS DIGEST No. 35, July. [5/5]

LITTLE ARCHIE No. 168, July. [5/5]

BETTY AND ME No. 121, July. [5/12]

JUGHEAD WITH ARCHIE DIGEST No. 45, July. [5/12]

LIFE WITH ARCHIE No. 224, July. [5/12]

EVERYTHING'S ARCHIE No. 94, July. [5/19]

JUGHEAD'S JOKES No. 73, July. [5/19]

ARCHIE'S GIRLS, BETTY AND VERONICA No. 308, August. Dan DeCarlo did the cover. [5/26]

ARCHIE'S JOKEBOOK No. 279, August. Stan Goldberg did the cover. [5/26]

ARCHIE'S PALS 'N' GALS No. 152, August. Stan Goldberg did the cover. [5/26]

JOSIE AND THE PUSSYCATS No. 103, August. Dan DeCarlo did the cover. [5/26]

PEP No. 376, August. Stan Goldberg did the cover. [5/26]

ARCHIE No. 307, August. Dan DeCarlo did the cover. [6/2]

JUGHEAD No. 315, August. Stan Goldberg did the cover. [6/2]

LAUGH No. 365, August. Stan Goldberg did the cover. [6/2]

LITTLE ARCHIE No. 169, August. Dexter Taylor did the cover. [6/2]

MAD HOUSE COMICS DIGEST MAGAZINE No. 7, August. Dan DeCarlo did the cover. [6/2]

SABRINA THE TEEN-AGE WITCH No. 68, August. Stan Goldberg did the cover. [6/2]

ARCHIE... ARCHIE ANDREWS WHERE ARE YOU COMICS DIGEST MAGAZINE No. 19, August, Dan DeCarlo did the cover. [6/9]

ARCHIE AT RIVERDALE HIGH No. 81, August. Stan Goldberg did the cover. [6/9]

ARCHIE GIANT SERIES MAGAZINE No. 507, August. This issue is ARCHIE'S JOKES. Stan Goldberg did the cover. [6/9]

BETTY AND ME No. 122, August. Dan DeCarlo did the cover. [6/9]

LIFE WITH ARCHIE No. 225, August. Stan Goldberg did the cover. [6/9]

THAT WILKIN BOY No. 49, August. Stan Goldberg did the cover. [6/9]

ARCHIE AND ME No. 128, August. Stan Goldberg did the cover. [6/16]

ARCHIE COMIC DIGEST MAGAZINE No. 49, August. Dan DeCarlo did the cover. [6/16]

ARCHIE'S TV LAUGH-OUT No. 82, August. Stan Goldberg did the cover. [6/16]

EVERYTHING'S ARCHIE No. 95, August. Dan DeCarlo did the cover. [6/16]

MAD HOUSE COMICS No. 125, August. Stan Goldberg did the cover. [6/16]

DAREDEVIL No. 173, August. "The Assassination of Matt Murdock" is by Frank Miller and Klaus Janson. The apprehension of a murderer called The Ladykiller will be for naught if Becky Lane makes the wrong decision. Miller did the cover. [4/28]

DAZZLER No. 6, August. "The Hulk May Be Hazardous To Your Health" is by Tom DeFalco and Frank Springer. It's sound and light vs. strength and crudity as Dazzler takes on the Hulk. Springer did the cover. [4/28]

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DAREDEVIL
GETS DESPERATE
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KA-ZAR THE SAVAGE No. 5, August "The Ties That Bind" is by Bruce Jones Brent Anderson and Carlos Garzon. This is the issue that explains why ol' Ka-Zar doesn't act much like ol' Ka-Zar any longer. Anderson did the cover. [4/28]

MARVEL SUPER-HEROES STARRING THE INCREDIBLE HULK No. 100, August. This is a 75¢, 48 pager, and it features reprints of "When Monsters

Meet" by Archie Goodwin, Herb Trimpe and John Severin, and "But Who Will Judge The Hulk" by Gary Friedrich, Dick Ayers and Frank Giacoia, from #151 and 152 of THE INCREDIBLE HULK. Trimpe and Severin did the cover. [4/28]

MARVEL TWO-IN-ONE No. 78, August. "Monster Man" is by Tom DeFalco, David Michelinie, Ron Wilson and Chic Stone. Monster Man is a TV-version of The Thing (complete

with a kid-sidekick, Monster Boy), and Ben Grimm is so ticked off by it that he enlists Wonder Man to help put a stop to the shenanigans -- when up pops Xemnu the Titan. Wilson and Stone did the cover. [4/28]

SPIDER-WOMAN No. 39, August. "Prison Reform" is by Chris Claremont, Steve Leialoha and Bob Wiacek. Spider-Woman finds herself in a kettle of (uncooked) fish when she has to save David Ishima from a band of kill-crazy Ninja. Leialoha did the cover. [4/28]

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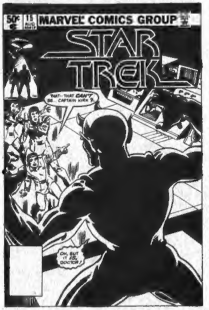
STAR TREK No. 15, August. "The Quality of Mercy" is by Marty Pasko, Gil Kane and a whole bunch of inkers. Against a Federation treaty, the Enterprise crew invades a prison and exits with a prisoner of peculiar talents. Dave Cockrum did the cover. [4/28]

THE AMAZING SPIDER-MAN No. 219, August. "Peter Parker, Criminal" is by Denny O'Neil, Luke McDonnell and Jim Mooney. Paralleling his peril in the daily strip, Peter Parker finds himself incarcerated. Frank Miller did the cover. [5/5]



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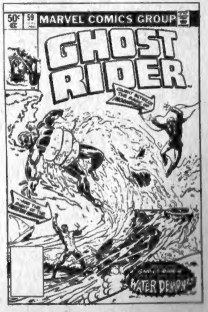
CAPTAIN AMERICA No. 260, August. "Prison Reform" is by David Kraft, Gene Colan and Dan Green. Somehow, a warden decides to test the prison from an old TALES OF SUSPENSE story by having Cap try to escape from it. Al Milgrom did the cover. [5/5]

CRAZY No. 76, July. The quarterly

BEST OF CRAZY SUPER SPECIAL features a couple of new features: "Close Encounters of the Oz-Kind Wars" (which stars Deborah Harry as Dorothy, Wolfman Jack as Toto, David Bowie, Meatloaf, Barbra Streisand as the Wicked Witch, and Don Kirshner as the Wizard), two relettered Lee/Kirby fantasy stories from the early sixties, and a new board game, "Rule The School" which is written by Steve Skeates. Bob Larkin did the cover. [5/5]

DOCTOR STRANGE No. 48, August. "The Power of Doctor Strange" is by Roger Stern and Marshall Rogers. Brother Voodoo returns and aids the Doctor in battling the black magic master, Loa of Damballah. Rogers and Terry Austin did the cover. [5/5]

GHOST RIDER No. 59, August. "Moon Over Dark Water" is by Michael Fleisher, Jack Sparling and Don Perlin. The Ghost Rider is caught between the magician Moondark and the powerful Water Wizard. Bob Budiansky and Frank Miller did the cover. [5/5]



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MARVEL SUPER SPECIAL No. 18, July. "Raiders of the Lost Ark" is by Walt Simonson (script), John Buscema and Klaus Janson. This issue adapts the new George Lucas/Steven Spielberg foray into '30s-style adventure, which will be reprinted in at least three other formats beginning next month. Howard Chaykin did the cover. [5/5]

MICRONAUTS No. 32, August. "Snowblind" is by Bill Mantlo, Pat Broderick and Danny Bulanadi. Still seeking the second key to the Enigma Force, the team goes to the Microverse's Sub-Zero Zone, where it's cold in the daytime, but freezing at night. Broderick did the cover. [5/5]

MOON KNIGHT No. 10, August. "Too Many Midnights" is by Doug Moench, Bill Sienkiewicz and Klaus Janson. As may be inferred by the title, The Midnight Man makes his exit just in time. Sienkiewicz did the cover. [5/5]

THE SAVAGE SHE-HULK No. 19, August. "Designer Genes" is by David Kraft, Mike Vosburg and Frank Springer. Scientists are using knowledge gained by examining She-Hulk's cells to create -- who knows what? Vosburg and Al Milgrom did the cover. [5/5]

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THE SAVAGE SWORD OF CONAN No. 66, July. "The Sea of No Return" is by Roy Thomas, Ernie Colon and Ernie Chan. The back-up is "Brant Part 2" by J. Marc DeMatteis and John Buscema. Joe Chiodo did the cover. [5/5]

THOR No. 310, August. "Maelstrom To Mephisto" is by Doug Moench, Keith Pollard and Gene Day. The God of Thunder has a hellish time when he faces the Lord of the Netherworld. Pollard did the cover. [5/5]

THE AVENGERS No. 210, August. "You Don't Need a Weatherman To Know Which Way The Wind Blows" is

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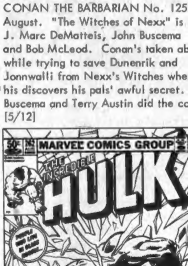
by Bill Mantlo, Gene Colan and Da Green (title courtesy of B. Zimmem When it's springtime in Bermuda, an the snows up to your elbows, you ca bet something's gone flooey, weathe wise. Calling the Avengers! Colan and Green did the cover. [5/12]

CONAN THE BARBARIAN No. 125 August. "The Witches of Nexx" is J. Marc DeMatteis, John Buscema and Bob McLeod. Conan's taken ab while trying to save Dunenrik and Jonnwalli from Nexx's Witches whe his discovers his pals' awful secret. Buscema and Terry Austin did the co [5/12]



THE INCREDIBLE HULK No. 262, August. "People In Glass Houses Shouldn't Throw Hulks" is by Bill Mlo and Sal Buscema. In the first of two stories in this issue, Hulk meet woman who'd like to add him to her knick-knack collection by turning h into glass. Also, the Hulk battles Dire Wraiths in a second tale by th same people. Al Milgrom did the c [5/12]

MARVEL TALES STARRING SPIDER-MAN No. 130, August. "The Longest Hundred Yards" by Len Wein, Ross Andru and Mike Esposito is reprinted from AMAZING SPIDER-MAN #153.

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Gil Kane and John Romita did the cover. [5/12]

POWER MAN AND IRON FIST No. 72, August. "Paper Tiger" is by Jo Duffy, Kerry Gammill and Ricardo Villamonte. The Man and The Fist try to figure out who the heck's behind all the gangwars in Chinatown before it's too late. Frank Miller did the cover. [5/12]

ROM No. 21, August. "Move Over Rom, There's A New Hero In Town" is by Bill Mantlo, Sal Buscema and Joe Sinnott. Neither knowing the others' motives, Rom battles Torpedo over Clairton, West Virginia. Al Milgrom did the cover. [5/12]

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THE UNCANNY X-MEN No. 148, August. "Cry, Mutant" is by Chris Claremont, Dave Cockrum and Joe Rubinstein. Nothing much happens this issue... oh, Scott and Lee are stranded on a desert island... an aquatic mutant called Silky is introduced... Siren meets her father... Spider-Woman and Dazzler make guest-shots... and an old foe returns. That's all. Cockrum did the cover. [5/12]

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THE DEFENDERS No. 98, August. "The Hand Closes" is by J. Marc DeMatteis, Don Perlin and Joe Sinnott. This must be peril-to-small-towns-month. Citrusville, Florida suddenly vanishes and The Defenders, The Avengers and Man-Thing are involved in the investigation, with the Six-Fingered Hand serving as villains. Marshall Rogers did the cover. [5/19]

FANTASTIC FOUR No. 233, August. "Mission For a Dead Man" is by John Byrne. At the request of the man's mother, Johnny is intent on clearing the name of a murdered criminal -- a former high school classmate and enemy. Byrne and Terry Austin did the cover. [5/19]

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IRON MAN No. 149, August. "Doomquest" is by David Michelinie, John Romita Jr. and Bob Layton. Someone in the shipping department has sent potentially dangerous Stark-manufactured parts to Latveria, of all places, setting up the battle between two armored warriors: Iron Man vs. Dr. Doom. Romita Jr. and Layton did the cover. [5/19]

MARVEL PREMIERE No. 61, August. "Planet Story" is by Doug Moench and Tom Sutton. STAR-LORD becomes the final star of this try-out magazine which only boasted three graduates to titles of their own in its 61 issues, and none in its last 36. Star-Lord battles a living planet. Tom Sutton did the cover. [5/19]

MARVEL SUPER ACTION STARRING

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THE AVENGERS No. 34, August. "The Sting of the Serpent" by Roy Thomas, Frank Giacoia and Sam Grainger, is reprinted from AVENGERS #73. Also, a new two-page story by Danny Fingeroth and Ed Hannigan rounds out the issue. Marie Severin did the cover. [5/19]

MARVEL TEAM-UP No. 108, August. "Something Wicked This Way Kills" is by Tom DeFalco, Herb Trimpe and Mike Esposito. Spider-Man meets up with Paladin in this one. Trimpe and Joe Sinnott did the cover. [5/19]

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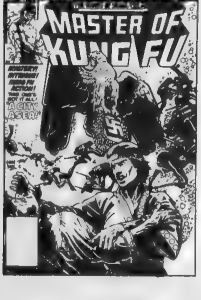
MASTER OF KUNG FU No. 103, August. "A City Asea" is by Doug Moench and Gene Day. Shang-Chi follows an assassin onto a city on the sea composed of the remains of merchant junks which is populated by a very strange community. Day did the cover. [5/19]

PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 57, August. "These Wings Enslaved" is by Roger Stern, Jim Shooter (layouts) and Jim Mooney.



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Spider-Man must face the Killer Shrike, or it's curtains for Will O' The Wisp and Marla Madison. Frank Miller did the cover. [5/19]

SGT. FURY No. 165, August. "Burn, Bridge, Burn" is reprinted from #71 and is by Gary Friedrich, Dick Ayers and John Severin. Severin did the cover. [5/19]

STAR WARS No. 50, August. "The Crimson Forever" is by Archie Goodwin, Al Williamson, Carlos Garzon and Tom Palmer. A 75¢, 48 pager, this issue packs all the SW characters into one issue as they battle an Empire-produced killer virus. Walt Simonson did the cover. [5/19]

WHAT IF? No. 28, August. "What If Daredevil Became An Agent of SHIELD?" is by Mike Barr, Frank Miller and Klaus Janson. The back-up story is "What If Ghost Rider Were Free of Johnny Blaze?" Miller and Janson did the cover. [5/19]

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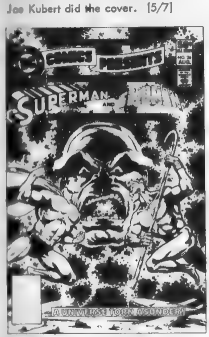
BATMAN No. 338, August. "This Sporting Death" is by Roy Thomas, Gerry Conway, Irv Novick and Fra McLaughlin. Batman faces a "spor man" called The Sportsman, who fe it's sporting to go playing with exp sive hockey pucks and razor-sharp nis rackets. Also, Robin stars in "Under the Big Top" by Conway, Do Newton and Steve Mitchell. Jim A did the cover. [5/7]

THE BEST OF DC No. 15, August. star of this issue is Superboy, and t stories that are presented are vintag stuff: "Laughing Stock of Smallvill by Al Plastino from ADVENTURE # "Lana Lang's Super Birthday" by C Flessel from SUPERBOY #64; "The S dest Boy In Smallville" by Leo Dor and George Papp from SUPERBOY "The Boy Who Betrayed Clark Kent Dorfman and Papp from SUPERBOY "Pete Ross's Super Secret" by Dorfm and Papp from SUPERBOY #90; "Th Maid of Smallville" from SUPERBO #83 by Dorfman and Plastino; and " Day Clark Kent Got a Haircut" by Sikela from SUPERBOY #76. Also tured are "The Dog Catcher of Sma by Otto Binder and Papp from SUPE #73; "The Ordeal of Chief Parker" Jerry Siegel and Plastino; and "The and Roll Riddle of Smallville" by C Bates, Bob Brown and Murphy Ande from SUPERBOY #195. There's also chapter from the "Superboy Legend ries. Kurt Schaffenberger and Dav Hunt did the cover. [5/7]

DC COMICS PRESENTS No. 36, A ust. "Whatever Happened To Starm is by Paul Levitz and Jim Starlin. lead feature is given over to a ques of recent vintage, as Superman tea

up with Starman (giving him his first link with the DC universe, right?) to battle Mongul The Merciless, thus resolving the Starman storyline. Starlin did the cover. [5/7]

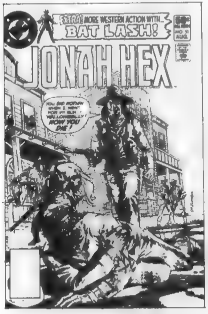
DC SPECIAL BLUE-RIBBON DIGEST No. 12, August. The Haunted Tank gets the spotlight treatment this time with these reprints: "Introducing The Haunted Tank" by Robert Kanigher and Russ Heath from G.I. COMBAT #87, and a serial from G.I. COMBAT #159-162 by Archie Goodwin and Sam Glanzman: "Mission: Dead End," "Battle Ghost," "The Day of the Goth," and "The Final Victor." Also included is a Sgt. Rock story, "Easy's First Tiger" by Russ Heath (story and art), and "Another Time, Another Place" by Bob Haney and Neal Adams, from OUR ARMY AT WAR #244 and 240, respectively. Joe Kubert did the cover. [5/7]



THE FLASH No. 300, August. "1981 -- A Flash Odyssey" is by Cary Bates, Carmine Infantino and Bob Smith. In a hospital ward, a bandaged man awakens to find that The Flash is but a figment of his imagination, and that he -- Barry Allen -- has constructed the entire legend of The Flash (and by extention, the Justice League) in his mind. This is a 48-page book-length special. Carmine Infantino and Dick Giordano did the wraparound cover. [5/7]

GHOSTS No. 103, August. No series stories anymore, just one-shot mystery tales: "Seance In Ward 'C'" by Paul Levitz and Dan Spiegle; "The Spirit Is Weak... But The Flesh Is Killing" by David Allikas and Adrian Gonzales; "Visions and Vengeance" by Allikas, Greg LaRocque and Tony DeZuniga; and "The Shadow of the Night -- Calling Me To You" by Robin Snyder and Gonzales. Rich Buckler and Dick Giordano did the cover. [5/7]

G.I. COMBAT No. 232, August. Both Haunted Tank tales -- "What's The Price of a General?" and "Duel of the Iron Men" -- are by Robert Kanigher, Sam Glanzman and Dick Ayers. The O.S.S. story is "The Human Killing-Machine" by Kanigher and E.R. Cruz. Also included are "Funeral For a Frogman" by George Kashdan and Jose Matucenio; and "Battling Bard of Company B" by Arnold Drake and Vic Catan. Joe Kubert did the cover. [5/7]



JONAH HEX No. 51, August. "The Comforter" is by Mike Fleisher, Dick Ayers and Tony DeZuniga. A rare flash of mercy may cost Jonah his life. Also, another untitled adventure starring Bat Lash by Len Wein and Dan Spiegle. DeZuniga did the cover. [5/7]

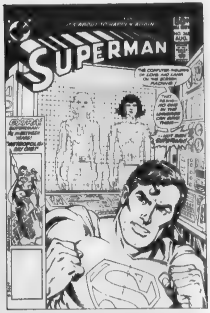
JUSTICE LEAGUE OF AMERICA No. 193, August. "Secret of Genesis" is by Gerry Conway, George Perez and John Beatty. Captured and enslaved by T.O. Morrow, The Red Tornado goes on a rampage, hoping his fellow JLA members can stop him. Also: The first glimpse of the new ALL-STAR SQUADRON book is given via a sixteen-page free insert in a story by Roy Thomas, Rich Buckler and Jerry Ordway. The JSA members disband as World War II starts, and non JSA members meet for the first time. Perez is the cover artist. [5/7]

THE NEW TEEN TITANS No. 10, August. "Promethium Unbound" is by Marv Wolfman, George Perez and Romeo Tanghal. It's curtains for the New TT if The Terminator has his way. Perez did the cover. [5/7]

SECRETS OF HAUNTED HOUSE No. 39, August. Mister E makes one of his final appearances in "The Witch-Hounds of Salem" by Bob Rozakis and Dan Spiegle. The other stories are "A Crutch In Time" by Charlie Seeger and Ernie

Patricio, and "A Touch of Silver" by Arnold Drake and Magpie 'O. (Don't ask me!) Rich Buckler and Dick Giordano did the cover. [5/7]

SUPERMAN No. 362, August. "The Last Days of Lois and Lana" is by Cary Bates, Curt Swan and Frank Chiaramonte. Superman's computer predicts



the demise of two of his favorite people. Also, another "In-Between Years" story: "Metropolis: Day One" by Bob Rozakis, Kurt Schaffenberger and Dan Adkins. Clark's first day in the big city is retold. Ross Andru and Dick Giordano did the cover. [5/7]

WEIRD WAR TALES No. 102, August. The Creature Commandos appear in "The Children's Crusade" by J. Marc DeMatteis and Fred Carrillo, as the monsters meet some brainwashed German kids. Also featured are: "Astral Attackers" by Dan Mishkin, Gary Cohn, Trevor Von Eeden and Jerry Ordway; "Grudge Match In The Grave" by David Allikas, Luke McDonnel and Rodin

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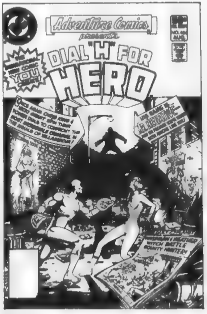
Rodriguez; and "A Wish To Die" by George Kashdan, John Garcia and John Celardo; "Dogtag Lottery" by Fleisher and Zamora. Buckler did the cover. [5/7]

WONDER WOMAN No. 282, August. "Return and Redemption" is by Gerry Conway, Jose Delbo and Dave Hunt. Wonder Woman and The Demon complete their four-issue foray in battle with The Minotaur. And The Huntress faces the deadly Joker in "First Laugh" by Paul Levitz, Joe Staton and Steve Mitchell. Rich Buckler and Dick Giordano did the cover. [5/7]



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ACTION COMICS No. 522, August. "The Time-Tornado of the Clockwork Man" is by Gerry Conway, Curt Swan and Frank Chiaramonte. In a special all-disaster issue, Superman battles one wind-menace, while in "The Hurricane-Harness Hijack" by Bob Rozakis, Alex Saviuk and Vince Colletta, The Atom faces another. Rich Buckler and Dick Giordano did the cover. [5/21]

ADVENTURE COMICS PRESENTS [illegible] "H" FOR HERO No. 484, August. Chris and Vicki become Vibro and Emerald Tiger in "Blood Money" by Marv Wolfman, Don Heck and Dem Jensen, and Waspman and Weather Witch in "Mr. Negative" by Wolfm Carmine Infantino and Frank Chiar monte. George Perez did the cove [5/21]

THE BRAVE AND THE BOLD No. August. "The Hangman Club Mur is by Mike W. Barr and Jim Apar Reunited as a team for the first ti since 1965 are Batman and The El Man. Plus, Nemesis appears in " Among Thieves" by Cary Burkett Dan Spiegle. Aparo did the cove [5/21]

DETECTIVE COMICS No. 505, A "Werewolf Moon" is by Gerry Co Don Newton and Dan Adkins. Ba encounters the world of lycanthro Then, Batgirl stars in "Hunt For A back Killer" by Cary Burkett, Jos bo and Joe Giella. Rich Buckler Dick Giordano did the cover. [5

GREEN LANTERN No. 143, August. "Call Him Auron... God of Light" is by Marv Wolfman and Joe Staton. GL is in the dark about the master of light. (Hmmmm...) Also, Adam Strange appears in "Outlaw of Rann" by Laurie Sutton, Rudin Rodriguez and Larry Mahlstedt. George Perez did the cover. [5/21]

HOUSE OF MYSTERY No. 295, August. This issue's installment of I, VAMPIRE is called "Mother Love, Mother Hate" and is by J. Marc DeMatteis and Tom Sutton. Other stories: "Red Or Blue?" by Dan Mishkin and Gary Cohn, Trevor Von Eeden and Larry Mahlstedt; "A Louse Is Not A Home" by Bruce Jones and Johnny Craig; and "The Unveiling" by Howie Post and Tenny Henson. Michael W. Kaluta did the cover. [5/21]

THE LEGION OF SUPER-HEROES No. 278, August. "Tragedy At the Top of the World" is by Gerry Conway, Roy Thomas, Jim Janes and Bruce Patterson. Reflecto finally makes his appearance after being portended thirteen years ago, joining the Legion to try to remove entangling chains of energy from around the Earth. George Perez did the cover. [5/21]

THE NEW ADVENTURES OF SUPERBOY No. 20, August. "The Planet That Kidnapped Superboy" is by Cary Bates, Kurt Schaffenberger and Dave Hunt. Superboy abandons the Earth to become the tourist attraction for another planet. Also, in Strange Encounters of the First Time, "Captive of the Sun" is by Bob Rozakis, John Calnan and Dave Hunt. Schaffenberger and Hunt did the cover. [5/21]

SGT. ROCK No. 355, August. "Bronze Soldiers" is by Robert Kanigher and Frank Redondo, and its star is Sgt. Rock. The Men of Easy solo in "Checkmate" by Kanigher and Ron Randall. Other stories are "Swept Away" by Bill Kelley and Rick Veitch, and "The Ultimate Weapon" by the Kubert school and Kim DeMulder. Also included is "Army Daze" by the Kubert school and Betsy Ambielli, a humor page. Joe Kubert did the cover. [5/21]

SUPER FRIENDS No. 47, August. "The Demons From Green Hell" is by E. Nelson Bridwell, Romeo Tanghal and Vince Colletta. The final issue of the series goes out in the style with which it began -- a book-length story. Kurt Schaffenberger and Dave Hunt did the cover. [5/21]

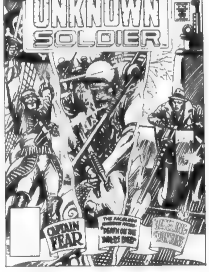
THE SUPERMAN FAMILY No. 209, August. Armed with her new acting job, Supergirl finds herself in the midst of trouble almost immediately in "Strike Three... You're Out" by Jack C. Harris, Marv Wolfman, Win Mortimer and Vince Colletta. The Mr. & Mrs. Superman segment spotlights the original Daily Planet editor: "George Taylor's Last Scoop" by E. Nelson Bridwell, Kurt Schaffenberger and Brett Breeding. Clark Kent stars in "The Bus Bust" by Bob Rozakis, John Calnan and Joe Giella; Lois Lane appears in "Hide In Plain Fright" by Gerry Conway, Bob Oksner and Colletta; and Jimmy Olsen is featured in "Never Take Candy From a Stranger" by Marty Pasko, George Tuska and Steve Mitchell. Rich Buckler and Dick Giordano did the cover. [5/21]

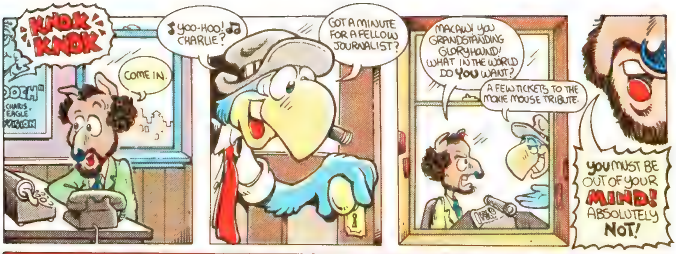
THE UNEXPECTED No. 213, August. "The Woman Who Died Forever" is by Mike W. Barr, Trevor Von Eeden and Bob Smith, and is one of the final episodes of JOHNNY PERIL. The other stories in the issue are "The Skull That Lived" by George Kashdan and Tom Mandrake, and "Bring Me Back To Life" by Kashdan and Rudy Florese. Rich Buckler and Dick Giordano did the cover. [5/21]

UNKNOWN SOLDIER No. 254, August. "The Lotus and the Tiger" is by Bob Haney, Dick Ayers and Gerry Talaoc. Unk loses some of his pagecount as this book becomes a three-feature magazine. The Dateline: Frontline story is "The Battle of Bataan" by Cary Burkett and Ric Estrada, and "Captain Fear" revives the character from ADVENTURE COMICS #425-427 in a story by David Michelinie and Walt Simonson, left over from a few years ago. Joe Kubert did the cover. [5/21]

WARLORD No. 48, August. "Dragon of Ice" is by Mike Grell and Vince Colletta. Also, instead of the promised KAMANDI return, we get the revival of CLAW THE UNCONQUERED in "Curse of the Claws" by Jack C. Harris and Tom Yeates. Plus, a sixteen-page preview of the new book, "Arak, Son of Thunder" by Roy Thomas, Ernie Colon and Tony DeZuniga. Grell did the cover. [5/21]

WORLD'S FINEST COMICS No. 270, August. Finally monthly (after all these years), this issue features Superman and Batman's battle with Metallo in "A Hole For Killing" by Gerry Conway, Rich Buckler and Romeo Tanghal. Green Arrow takes on Count Vertigo in "A World Gone Mad" by Bob Haney, Trevor Von Eeden and Bob Smith; Hawkman and Hawkgirl try to solve Thanagar's problems in "You and Me Against Our World" by Bob Rozakis, Alex Saviuk and Rodin Rodriguez; the Red Tornado stars in "Die, Android -- Die" by Gerry Conway, Jose Delbo and Joe Giella; and the Shazam Family stars in "Our Son, The Monster" by E. Nelson Bridwell, Don Newton and Larry Mahlstedt. Rich Buckler and Dick Giordano did the cover. [5/21]




KNOK KNOK
COME IN.
YOO-HOO! ♪♫ CHARLIE?
GOT A MINUTE FOR A FELLOW JOURNALIST?
MACAWY YOU GRANDSTANDING GLORY HOUND! WHAT IS THE WORLD DO YOU WANT?
A FEW TICKETS TO THE MOXIE MOUSE TRIBUTE
YOU MUST BE OUT OF YOUR MIND! ABSOLUTELY NOT!

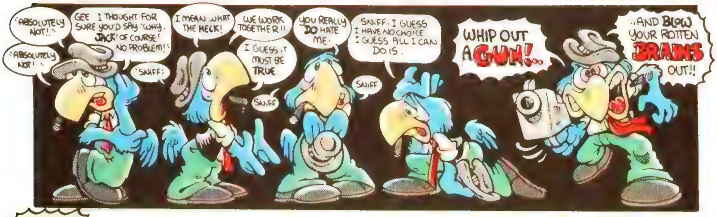
DICK DUCK, DUCK DICK

CASE# 419A

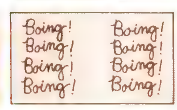
"HEROES & VILLAINS"

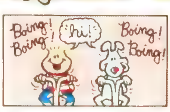
CHAPTER: 7

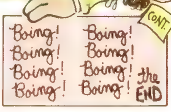
by Jim Engel ©1981


ABSOLUTELY NOT!
GEE I THOUGHT FOR SURE YOU'D SAY YUKK JACK! OF COURSE! NO PROBLEM!!
SNIFF!
I MEAN, WHAT THE HECK!
WE WORK TOGETHER!!
I GUESS IT MUST BE TRUE
SNIFF
YOU REALLY DO HATE ME.
SNIFF
SNIFF. I GUESS I HAVE NO CHOICE I GUESS ALL I CAN DO IS
WHIP OUT A GUM!...
...AND BLOW YOUR ROTTEN BRAINS OUT!!

WELL, HE HAPPENS TO BE ON AN ERRAND FOR THE MOB SEE? THEY WERE A TOO THRILLED WITH THAT SERIES I WROTE ON MOBS TIES WITH ORGANIZED CRIME, SO THEY SENT DUCKFACE TO TAKE ME FOR A RIDE! HIS BOSS HOWEVER, HAPPENS TO BE A BIG MOXIE MOUSE FAN, SO IF I CAN GET HIM SOME TICKETS, I'M OFF THE HOOK! SO IF YOU THINK I'D HESITATE TO VERY LATE YOU TO GET 'EM, YOU'RE NUTS, KID!
y yo. CANT SH SHOOT M ME!







BULLET CROW by CHUCK FIALA

★ ★ ★

FOWL OF FORTUNE

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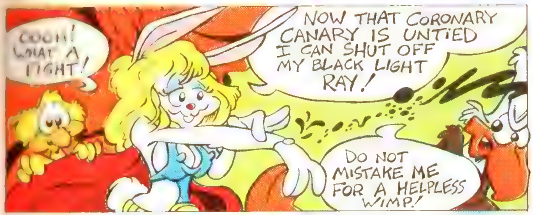
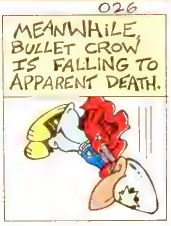
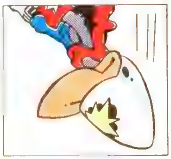
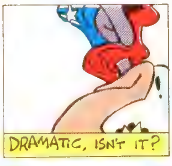


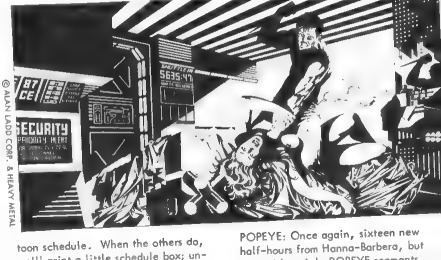






TO BE CONT.

Media Review



© ALAN LADD CORP. & HEAVY METAL

I review GREATEST AMERICAN HERO (finally got the title right!) later, but you probably heard that DC tried to prevent its airing at all because they felt it infringed on their copyright -- and would damage box office potential for SUPERMAN II. Well, the presiding judge apparently agreed with most of us who are familiar with both characters and threw the thing out of court, seeing little resemblence other than surface things, and finding that there was no probable cause for hindering SUPERMAN II's b.o. appeal. He mentioned that the lawyers involved had been pretty slow in asking for the injunction, considering the show had been in production for a couple of months... THE LEGEND OF THE LONE RANGER, the beleaguered and problem-ridden update of the most famous western hero of them all, was sneak-peeked in Milwaukee in April, so it's not unreasonable to assume that the big push will be made in June or thereabouts. The PG-rated movie stars Klinton Spillsbury in the title role -- and another actor dubbed all his lines. It promises to be a strange experience at least... One-time Marvel Comics writer, Mickey Spillane, is involved with a remake of the first Mike Hammer book, I, THE JURY. Armand Assante will play the hard-boiled private eye so many of us love to parody... The next James Bond film has been confirmed: OCTOPUSSY, which begins filming in the beginning of '82 for Christmas '82 release. It's expected that Roger Moore will once again play 007... Avco-Embassy's stars for their SWAMP THING movie have been cast, and they include Adrienne Barbeau, Louis Jordan and Nicholas Worth... Nothing ever came of the announcement at last years syndication convention that Ziv International was doing a pilot cartoon for a DOCTOR SOLAR, MAN OF THE ATOM TV series.

The new Alan Ladd Co. science-fiction film OUTLAND will open in theaters around the country on May 22. And the Alan Ladd Co. has done something no previous film company has done to promote their film -- they went to a specific artist to do the adaptation into comics form. Jim Sternako is in the process of doing so for the June through September issues of HEAVY METAL, adapting and illustrating the Peter Hyams-scripted film in four eleven-page installments. This is Steranko's first comics work in over ten years (excluding covers)... At press time, NBC had been the only one to announce their fall cartoon schedule. When the others do, we'll print a little schedule box; until then, we've received word from this issue's TCR cover artist, Darrell McNeil, about the projects underway for the various networks, what they're about, and what's current network mode of operation concerning number of episodes ordered:

"Big 'D' here! Our Saturday morning schedules are almost complete now, as far as who's doing what and how much. So here's a rough listing of the three networks' new series, as far as I know, how many episodes, and who's doing them. Here goes:

"CBS (this year's ratings winner): THE BUGS BUNNY/ROAD RUNNER SHOW (yes, the same ones they've been running, from the same people: Warner Bros.).

KWICKY KOALA: 16 half-hours from Hanna-Barbera. There are actually four separate shows: KWICKY KOALA (imagine Droopy crossed with The Flash), CRAZY CLAWS (a screwball lynx; both Kwicky and Crazy were developed by Tex Avery before his death), DIRTY DAWG (an army mascot -- ha!), and THE BUNGLE BROTHERS, a pair of zany beagles (They were called the Beagle Brothers until Disney heard, then the Bowzer Brothers until Sha Na Na got word of it, so BUNGLE BROTHERS it is). TROLLKINS: Also from Hanna-Barbera, 13 half-hours. Tolkien - Trollkin, get it? Your guess what it's about!

BLACK STAR: 13 half-hours from Filmation. In a similar vein to TROLLKINS (trolls, demons and witches and all), a new animated adventure series which was originally created and designed as a BLACK hero, but the network felt kids weren't ready for that kind of hero, so he's blond instead. Networks is odd people!

ZORRO: 13 half-hours from Filmation featuring Fernando Lamas as the voice of Zorro, which replaces TARZAN as companion to last season's LONE RANGER.

POPEYE: Once again, sixteen new half-hours from Hanna-Barbera, but now with mainly POPEYE segments along with new OLIVE OYL segments.

"That's the new CBS line-up.

Going to second place ABC:

SUPER FRIENDS: Hanna-Barbera, 8 half-hours of new episodes (going into its eighth year).

SCOOBY AND SCRAPPY DOO: 8 new half-hour segments from H-B (Scooby's twelfth season)

RICHIE RICH: thirteen half-hours from H-B

FONZ AND THE HAPPY DAYS GANG: 11 new half-hours of ABC's surprise hit, which is joined this year by: LAVERNE AND SHIRLEY IN THE ARMY: (shades of Private You-Know-Who!), thirteen half-hours, and MORK AND MINDY: an animated series based on the prime-time show, also thirteen half-hours, all from H-B

"As you can see, ABC's strategy seems to be that of tossing their biggest kid-appeal prime-time stars into Saturday morning hoping their appeal will transfer over (as it did with FONZIE). Penny Marshall and Cindy Williams, I understand, are doing the voices of their animated counterparts as are Henry Winkler, Ron Howard, Donny Most, and possibly (I'm not sure) Robin Williams and Pam Dawber. More on that as I pick the info up.

"Ruby-Spears (which is now owned by Taft Broadcasting -- which coincidentally enough owns Hanna-Barbera -- how 'bout that!) checks in with two half-hour series (possibly three my source isn't sure):

HEATHCLIFF AND MARMADUKE: 13 episodes of the comic strip cat joined by the comic strip dog; and

THUNDARR and SOLDIE SOLD: the barbarian is joined by Soldie, a rich girl super-type designed by Jack Kirby. Each of these shows has thirteen episodes ordered, each of which features separate cartoons of the two characters.

"A little note here before we go to NBC on segments: 13 is the golden episode order for all three networks now. Back when Saturday morning

TV programming of cartoons began in 1966, the going order was eighteen segments, and, if a show was picked up for a second season, eight more. In 1968, the networks cut that down to 17, and this lasted until about 1972, when NBC cut down to 16, while the other two stood pat. Then in 1974, NBC cut down to 13 episodes (with an automatic 13-segment pick-up if the show was renewed) while the other networks stayed at 16. This lasted 'til last year, when ABC went down to 13, and now this year CBS has also cut down to 13. So there are a lot more new shows this season, but fewer episodes of each. Clear? Good! Now explain it to me!

"Now, to perennial also-ran NBC. Ol' numero 3 didn't have that good a season 'cause the Actors' Strike pushed everything back last year. (Don't worry about the current Writers' Strike, action-fans, OUR writers and directors work for our own Screen Cartoonists Union. One writer friend used to always wonder why he couldn't join the Writer's Guild. Now that the writers are on strike and HE'S working, HE knows why!) Anyway, the strike pushed last year's SPACE STARS series from H-B back to this year, although now the show is only an hour instead of ninety minutes (but since you've haven't seen it as a ninety minute show, the stuff that's been cut won't be missed). Likely segments to be dropped are the SPACE STARS WRAPAROUNDS ("Space Mysteries," "Space Magic," "Space Codes," and "Space Facts Teaching Segments"), the eight-minute re-edited JETSONS segments, and (unfortunately for all us team-up fans), the "Space Stars Finale" segments. So the eleven shows should consist of two SPACE GHOST segments, two HERCULOIDS segments, an ASTRO AND THE SPACE DOGS segment, and a TEEN FORCE segment. Anyway, this year it's coming on at least! Joining it are seven more ninety-minute segments of H-B's FLINTSTONE-COMEDY SHOW. Brand new to the network are thirteen hour-long segments of Hanna-Barbera's SMURFS, based on the popular European comic strip about some Asterix-style troll creatures. From Filmation comes 13 half-hours of a new comedy series called SUPERHERO HIGH about (what else?) a high school where all the students are super-heroes, such as Captain California, a Malibu surfer-type who has a wave that follows him wherever he goes. Due to Fred "Golden Gut" Silverman's love of crossovers, it's planned to have these kids meet the stars of Filmation's other animated entry, a new animated version of SHAZAM AND ISIS, featuring Captain Marvel (C.C. Beck-style), Mary Marvel and Uncle Marvel as a cross-country 60 MINUTES-type news team, along with an animated Isis. These 13 half-hours also feature the main SHAZAM! comic book villains, like Dr. Sivana. (Note: SHAZAM! was first pitched in animated form back in 1974, but then live action was the thing, so it became a live-action show, and a success.) NBC's other series, from the new Marvel Productions, is SPIDER-MAN AND HIS AMAZING FRIENDS -- which is not related to their new SPIDER-MAN series, which is being syndicated along with the DePatie-Freleng FANTASTIC FOUR and SPIDER-WOMAN series, and the old MARVEL SUPER-HEROES episodes this fall. These 13 half-hours, which are meant to be a Marvel version of SUPER FRIENDS (in fact, it was originally called SPIDER-FRIENDS; YOU guess why it was changed!), feature Spider-Man, Iceman and a new heroine tentatively called Heat Wave, as a team of super-heroes who tackle established Marvel villains and some new ones. As you can see, NBC, more than the other two networks, is going for super-heroes in a big way this year, hoping to counter the mostly-comedic thrust of ABC, and the Warner Bros./sword and sorcery thrust of CBS. Incidentally, in terms of total half-hours, Marvel has 13, Ruby-Spears 26, Filmation 60, and Hanna-Barbera 137 (which is more airtime than most primetime companies have on the air!). Anywho, that's all for now. Will keep all Comic Readers up to date."

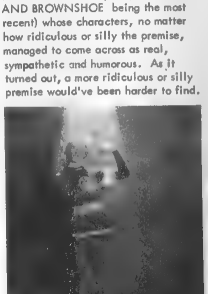
DARRELL McNEIL
7600 W. Manchester Ave. #207
Playa Del Rey, CA 90291

A couple of things Darrell didn't know or mention about NBC's schedule: the FLINSTONE COMEDY SHOW is now only an hour, while something called KID SUPER POWER HOUR (evidently featuring the SUPERHERO HIGH show and the SHAZAM AND ISIS segments under one title) has been mentioned as another hour. Also, besides the renewed DAFFY DUCK SHOW, Jay Ward fans should rejoice because reruns of BULLWINKLE will be returning to network showing for the first time in a too-long time. Perhaps if its ratings are high enough, Ward can convince NBC to buy a new show from him. - Rana Blabbit

Review

THE GREATEST AMERICAN HERO is, when you finally get to the point where you can remember the name without thinking about it, a totally endearing work-in-progress which successfully lampoons the super-hero genre (whether of the movies or the comics makes little difference) without making a buffoon of the ostensible hero. In so doing, its apparent ease and good humor make overlooking gaps in logic or explanation far more acceptable than a similar concept would be in comic books. Is my affection for the series apparent?

Last year James Garner appeared on THE TONIGHT SHOW prior to the announcement that he'd be back with MAVERICK next season, and was talking about possible vehicles for him to make his TV series return. "ROCKFORD FILES was a play on the detective type of series," he volunteered. "Maybe next we could do a satire of the FLASH GORDON sort of thing next." Although Stephen J. Cannell was probably not going to be involved in Garner's new series, when the super-hero parody was announced last year I couldn't help but believe there was some connection here. Garner was too old for the hero, sure -- but maybe the hero's mentor? Even without Garner, I had high hopes since Cannell has created or helmed many series in the recent past (TENSPEED AND BROWNSHOE being the most recent) whose characters, no matter how ridiculous or silly the premise, managed to come across as real, sympathetic and humorous. As it turned out, a more ridiculous or silly premise would've been harder to find.



In a nutshell, here's what's happened in the series: A high school special education teacher has taken his class of unruly misfits on a geological field trip in the school van to try to get them interested in school. On the way back, for no apparent reason, the van's electrical and mechanical systems go dead, and when the teacher leaves the van to find help, he's nearly run down by the out-of-control car of an F.B.I. agent. The sudden appearance of lights in the sky causes the teacher to take cover in the car, which becomes a prison when all the doors and windows lock by themselves, and a listening post when the radio

goes on by itself and d.j.'s conversations are excerpted to convey the message of the being behind the strange occurances. It develops that aliens have chosen this pair to aid the battle for justice on Earth by entrusting them with a special suit, which can only be operated if worn by the teacher aided by the agent. To top that off, the suit's delivered to them by the agent's recently-killed partner. The suit comes complete with instructions.

Problems arise immediately: the agent is a by-the-book, conservative and black-and-white kind of guy while the teacher is reluctant, liberal and not at all sure what to do; the agent leaves him in the desert refusing to accept anything he's seen or heard; the teacher loses the instruction book in the desert; the first time he tries to fly he smacks into a wall and ends up in a mental hospital. In fact, the first time he tries the suit on, he sees himself in the mirror and says, "Hi, sailor." To add insult to imagined injury (since DC Comics' lawyers attempted unsuccessfully to acquire a restraining order arguing that the show damages the box-office potential of SUPERMAN II), the teacher's inspiration seems to have been seeing his son watching an episode of SUPER FRIENDS on TV.

Eventually, the teacher, his girl friend Pam Davidson, and the F.B.I. agent reconcile the unbelievability and silliness of the situation and settle down to become one of the strangest and most disorganized teams of crime fighters ever. Through trial and error, they discover the powers of the suit include flight -- which the teacher can't get the hang of, having to learn how to take off from an onlooking child ("You're doing it wrong! You have to take three steps and jump with your arms in front of you."), then screaming with terror each and every time he leaves the ground, for good reason since his landings have him skidding on the ground on his stomach or crashing to the ground in a heap; strength, enough to lift cars or move submarines; imperviousness to bullets (at least where the suit covers his body; his head apparently isn't protected since he knocked himself out running into that wall); "holographic vision" (being TV, it's more like 2 dimensional vision) which enables him to see places or people he's able to pick up "vibrations" on; super speed (he easily kept pace with a car being pushed to 90 mph); and invisibility, which he has no idea how to control. Without the Instruction book, he actually has no idea what he can do for sure.

This brings up some of the niggling gaps in logic here. Why he hasn't gone searching for the instruction book is high on the list of questions. Why he keeps the suit and the powers

contained therein a secret from his son and prospective in-laws when he and F.B.I. agent Bill Maxwell make no effort at all to conceal his identity from any of the crooks they've apprehended (depending instead on the crooks' silence in lieu of them also being put in a booby hatch) is another, though that may be intentional for future plot complications -- the characters don't seem to have thought too many of these things out beforehand. Also why does the teacher (Ralph) insist on removing his outside clothes when doing anything super when from the pilot it was evident that he is super with the suit on under them (he broke Bill's hand by accident with the suit concealed under his regular clothes), other than the fact that the suit is one of the stars of the show, and that the scenes with Ralph struggling to get his pants off are hilarious? If he's giving no thought to the secret identity thing, using the suit to distract eyes from his face isn't logical.

But then I'm applying comic book logic to what is essentially a real-life character dealing with comic book-type things. And that leads me to believe that Cannell is probably NOT basing this on comic book super-heroes, but characters that've appeared on TV or in movies. Much of this would probably not be a satire of some Marvel characters; Spider-Man has suffered his own share of ignominous and embarassing moments. But compared to WONDER WOMAN, the SUPERMAN TV series and movie, the SPIDER-MAN TV show and the Saturday morning stuff, the parody becomes more than valid, and they work much more successfully here than on CAPTAIN NICE or MR. TERRIFIC, two mid-'60s shows which were meant to be intentionally humorous.

And the gaps in logic are more than made up for by the humor. Th no way the comics could ever conv the hilarious screaming while Ralph flying, or the running gag of him s "Damn." after every awkward land And perhaps most importantly, Can has cast the show perfectly, with W liam Katt playing the hero with jus right amount of idealism and confu Robert Culp portraying Bill Maxwe as a hyper-obsessive cousin to I S Kelly Robinson (down to the "dere dems"; it can't have been a coinci that his former partner was black - fact Bill Cosby's supposed to appe a voice on a future episode) with hilarious hard-boiled phrases than TENSPEED's fictional author, Ste J. Cannell, and Connie Sellecca the reality anchor and balance as neccessary to prevent the whole from flying off into space. (That probably the problem with TENSP Goldblum and Vereen were each balanced enough to prevent you latching onto one as a bastion of And supporting characters Micha Pare and Faye Grant as students and Rhonda provide two more vet for the colorful dialogue which Cannell and Juanita Bartlet exc

As I mentioned, this is a wo progress; like many of today's co the origin story progresses over episodes, and perhaps the pr of pacing in the episodes so far disappear when most of what wi known about the suit and the re dispensed with. And, it looks now as if the chances are quite that the series will be picked u the fall, since the ratings are g the writer's strike may mean to new series will be delayed inde The press critiques I've read ha

been too positive (too much "comic book" in the concept for any of them to judge without prejudice), but most of these seem to feel that this is a one-joke series. Where they've failed to see their mistake is in the fact that the idea behind this show is no different than ROCKFORD FILES: parody of a genre done in a style which allows the protagonist to remain heroic. The intention of the series is to remain as realistic as possible OUTSIDE of the basic unreality of the suit (i.e., no super-foes or science-fiction plots), which seems to indicate that the intended audience is not necessarily children. There's nothing to be ashamed of here, unless you're anti-fun.

Special effects thus far have been pretty good, although the flying sequences (accompanied by a whoosh sound which seems to have lifted directly from the SUPERMAN TV series, which I suppose is okay since Superman has abandoned it for the big screen) seem to be repeated a bit too often. The super-speed running needs work, though.

One last ironic and sad note: you've undoubtedly heard or read that when the latest pinhead-with-a-pistol shot President Reagan, his name caused the change of GREATEST AMERICAN HERO's lead character from Ralph Hinkley. After covering it up with airplane noise in the episode immediately following the assassination, it became Mr. "H" -- until episode five, in which we discover that his name is now Ralph Hanley.

We know Jim would have been delighted.

- Mike Tiefenbacher

Comix World Checklist

ANCIENT DREAMS COMIX [$1.50 postpaid from Michael Roden, 611 Garfield Avenue, Milford, OH 45150]. 24 page underground with four-color cover.

CLUSTER-LAND [$1.50 from Michael Roden, address above]. 24 page ug. Black and white cover.

COMICAL FUNNIES [Available from various dealers]. Tabloid; John Holmstrom, former editor of the New York magazine PUNK.

DR. WIRTHAM'S COMIX AND STORIES #5/6 [$2.50 from Clifford Neal, 378 Judson Avenue, Mystic, CT 06355]. Covers by Greg Irons and Steve Bissette. Art and writing by Mark Burbey, Marc Hempel, John E. Sech, Robert T.L. Smith, Richard Larson, R.C. Harvey, Chief Egoux, Will Meugniot, Eric Vincent, Jay Kinney, Greg Budgett, Gary Dumm, Michael T. Gilbert, Larry Riggee.

DOPE COMIX #4 [$1.50 from Krupp Comix Works, #2 Swamp Road, Princeton, WI 54968]. Cover by Rand Holmes, art by Michael Gilbert, Tim Boxell, Steve Stiles, Aline and Bob Crumb, Greg Irons, Jay Kinney, Valentino, Dan Steffan and Gary Whitney.

MONDO MONTANA [$2.50 postpaid from 601 S. 3rd W., Missoula, MT 59801]. 72 pp, 8 1/2" x 11", edited by Frank Ponkivar, art and writing by Monte Dalack, Frank Dugan, Sue Gueston Bridges, S. Clay Wilson, Joe Jackson and numerous others.

ORACLE COMIX #1 and #2 [$1.50 each from Michael Roden, address above]. 24 pages, color covers; strong influence of John Thompson.

SNARF #9 [$1.50 postpaid from Krupp Comix Works, address above.] Cover by Leslie Cabarga, art by Howard Cruse, Steve Stiles, Kim Deitch, Joel Beck, Rick Geary, R. Crumb, Dan Steffan, Winthrop Prince and Denis Kitchen.

WEIRDO #1 [$2.25 from Last Gasp Comix, 2180 Bryant, San Francisco, CA 94110]. Robert Crumb's new magazine. First issue is mostly Crumb's work.

NEWAVE COMIX

BABYFAT #21 [50¢/stamp from Comix World, Box 7081, Berkeley, CA 94707]. Cover by Howard Cruse, art by Par Holman, Jim Ryan, Dale Oliver and Dan Taylor; mini.

B.F.D. FUNNIES [50¢/stamp from Comix World]. Cover by Bob Vojtka, art by Holman, Tamsula, et al.

CARDBOARD COMIX No. 1 [50¢/stamp from Grass Green, P.O. Box 10083, Fort Wayne, IN 46850]. 4 pages, 5 1/2" x 8 1/2".

CASCADE #23 [$1.00 from Cascade, 432 S. Cascade, Colorado Springs, CO 80903]. All comix issue. 35¢ postage.

COMIX [25¢/stamp from Marc Myers, BX 116, Fullerton, NE 68638]. Mini.

COMIX WAVE #1 [$1.50 postapid from Comix World, address above]. The first issue of the Comix World club magazine. 16 pages, cover by Jim Ryan, art by Valentino, Vincent, Holman, Ray Weiland, Dale Oliver, David Miller.

FRIENDLY GARBAGE [50¢/stamp from Bobby Sommerkamp, P.O. Box 20196, St. Petersberg, FL 33742]. Mini.

GAG, TALES CALCULATED TO MAKE YOU [50¢/stamp from Mike Prince, 1502 Green Mountain Drive, Apt. 299-U, Little Rock, AK 72211. (Also from Mike, BOFFO YOCKS #1, $2.00 postpaid; a black and white ug.)

GROSS [50¢/stamp from Bobby Sommerkamp]. 16 page mini.

LIFE WITH ELMO [$1.00 postage paid from Grass Green, address above] 8 pages, 5 1/2" x 8 1/2". A man's ordeal with his member. Adults only on all newave and underground comix. Age statement is required with order.

THE LOVE RANGERS [From Vernon Grant, 131 Putnam Avenue, Cambridge, MA 02139]. #1 is $3.35 postpaid, #2 is $2.35 and #3 is $1.35.

MINDPHUCK [$1.00 postpaid from Bobby and Roldo, 1232 Downing Street, Winnipeg, Manitoba, CANADA R3E 2R7].

TALES FROM THE REAR OF THE CLOSET [50¢/stamp from Bobby Sommerkamp, address above]. Mini.

UN-FOLD FUNNIES [3 issues for $1.00/stamp from Grass Green, address above]. Named for the way are folded, and 8 1/2" x 11" sheet folded in thirds. Grass has five issues out. Autobiographical stuff. Funny and sad.

WEIRD PAPER DOLLS [50¢/stamp from Comix World]. Cover and two panels by T.A. Kaegin, other panels by Par Holman, Walt Rodgers, Dale Oliver, Jim Ryan. Mini. (The Comix World Mini-Series is open to all artists. If you'd like to contribute and get into print, write to Clay. Submitted art should be 5" x 7" framed up and down.)

WONDER STORIES (50¢/35¢ in stamps from Sam Fitzimmons, 7 Pafel, Annapolis, MD 21401]. 8 pages, 5 1/2" x 8 1/2" xeroxzine. Collagerie and art.

NO COMIX #1 [25¢ from Marc Myers, address above]. Mini.

For more complete information and news about underground and newave comics, subscribe to the COMIX WORLD NEWSLETTER. $11.00 for 48 issues from Box 7081, Berkeley, CA 94707. A sample issue, one mini-comix issue, and the mini-catalogue for $1.00 to TCR readers. If you'd like to have your comic listed here, send two copies to Clay with some background information.

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Books

By Mark Sabljak

I have a confession to make.

It is true that I have been seen increasingly in the children's section of local bookstores. Maggie May, my ten-month old daughter, provides a convenient excuse. "I'm just looking for books for my daughter," I say to any inquisitive bookseller.

But the truth is, I'm looking for myself. For I've found that the children's section of a bookstore provides many fascinating hours of browsing. For some reason, the fare offered for children seems so much broader than that for adults. There's no-fiction, of course -- books on how to grow up, how to paint and how to write how-to books. But there's also an entire world of imagination -- of dragons and dungeons, of wizards and warriors, of heavens and hells.

And the art seems even more exciting. Some of it seems even too good to waste on children. So let your hair down and spend an hour, or two or three, looking through the children's section.

And tell them your daughter sent you.

SOME CHILDREN'S STUFF -- I've been mailed some child-oriented books that some adults might find interesting. From Golden Book, a Scratch and Sniff book by award-winning artist Mercer Mayer entitled LITTLE MONSTER'S SCRATCH AND SNIFF MYSTERY. It's about a monster dressed in a trench coat who tracks down the Evil Smell-Snitcher. Let your kids do the scratching and sniffing -- they'll love it. And you take a look at the art. Mayer's work is wonderful.

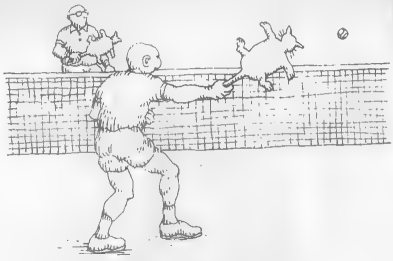
Atheneum Books has an entire line of children's books called Argo Books: Searching For The Twenty-Second Century. I got a copy of GALACTIC WARLORD, meant for children probably around the age of twelve and above. At $7.95, in hard cover, I found it a handsome addition to a child's collection and not a bad read for an adult, either.

SOME ADULT STUFF -- For those who believe that the only good cat is a dead cat, Siman Bond has created 101 USES FOR A DEAD CAT. Bond, a cartoonist whose work has appeared in many large magazines, fights the cat-loving craze by coming up with many "good" uses for a dead cat. Like, how about two stiff ones for book ends? Or another for a racquet in tennis?

Sure, it's all in jest. And it's fun. At $2.95, for 96 pages (from Clarkson N. Potter) it's just the gift for your cat-loving friend who lets Sniffy climb all over you when you visit. Maybe they'll get the message.

AN ASIMOV SAMPLER -- How many times have you decided to read an author, but have been overwhelmed by the sheer volume of titles he or she has produced? You want to pick a good one, but just don't know where to start.

Well, if you're intimidated by the 200-odd books that Isaac Asimov has produced, take heart. Dell has recently published Asimov's OPUS 100 and OPUS 200. At $2.50 apiece, these works allow you to sample some of Asimov's treatises without buying the entire book. Asimov divided each into sections -- for example, astonomy, robots, mathematics, history -- and introduced each with a few notes of his own. This is a great way to start off reading a great author. Speaking of Asimov, Avon Camelot has republished the the scientist's HOW DO WE FIND OUT ABOUT...? series for children at $1.95. Among the topics treated: Antarctica, comets, earthquakes, energy and germs. The books are awfully thin for the price, but they would provide some interesting and informative reading for children, if you can tear them away from REO Speedwagon and MORK AND MINDY.



Line drawing from 101 USES FOR A DEAD CAT by Simon Bond, published by Clarkson N. Potter, Inc.

NEW -- From Tempo, another HAGAR entitled SACK TIME, and another HEATHCLIFF entitled -- appropriately --HEATHCLIFF. They're $1.50 each. From Pinnacle there's DEATH MERCHANT #44: ISLAND OF THE DAMNED; BENNETT #3: PEOPLE IN GLASS HOUSES; SIX-GUN SAMURAI #3: GUNDOWN AT GOLDEN GATE; and THE BUTCHER #30: COFFIN CORNER, U.S.A.

NOLAN -- I finished reading the first of the republished NOLAN series and found it engaging. If you like, your bad guys good, you'll like Nolan.

CONAN DONE WELL -- Conan the Barbarian has come a long way since the days of the comic book and early Robert E. Howard paperback reprints. Every sword and sorcery writer seems to have taken a crack at one of my favorite heroes, and some, quite frankly, have come up awfully short. Andrew J. Offutt is not one of them. His Ace SF CONAN THE MERCENARY is a winner and one of the best new stories to come along in a while. The art by Esteban Maroto makes it an attractive package for $2.50, although some of the pieces are too faint and some are overused.

Conan battles to recapture his soul in what is a typical barbarian story. But what Offutt does well is handle the Conan character the way Howard did -- not thinking with eve move, as some authors have had him doing, not brutal, as some have, and not unloving, as others have ha him. Instead, he's a combination o an intelligent, impulsive, quick-acting warrior.

NOT HARLEY -- TRAVELS WI FARLEY is a comic strip I haven't had the opportunity to catch often. Not every newspaper in this countr carries it. But if you don't get a c to see it often -- or even if you do and like it -- there's a large-sized paperback out that you might find teresting. Troubador Press has pub lished a collection of Phil Frank's FARLEY strips. It's 96 pages long runs $6.95. Not only are the strip rerun, but there's a running comme from Frank, along with an introduc tion by Russell (BROOM-HILDA) A

As much as I like collections strips -- to capture quickly the fl of a strip that is lost over the days a newspaper -- I like it even mor when the creator's comments are i cluded. Take a trip with Farley; worth it.

CLOSING TIME -- One last dorsement. Ace SF has a recent A SPADEFUL OF SPACETIME. It paperback ($2.25) collection of stories dealing with time travel w a time machine. The quality of stories is generally good, althou some of them are a bit esoteric. the book does is provide for man ferent ways of looking at time, s thing we deal with constantly bu not truly understand.

THE SEEKERS
by John Burns

THE SEEKERS
by J. M. Burns & P. Douglas
THE COLD NIGHT AIR REVIVES SUSANNE, WHO SUDDENLY BECOMES AWARE OF HER DANGER...
OH, GOD, THIS THING'S SINKING FAST! IF...IF I CAN ONLY PADDLE IT TOWARDS THAT ROCK...
MADE IT!
BUT HER SAFETY IS SHORT-LIVED...
TIDE'S COMING IN FAST—AND I'LL END UP IN JUST WHAT THAT MURDERIN' PAIR PLANNED FOR ME—A WATERY GRAVE!
THE SEEKERS
by J. M. Burns & P. Douglas
IF I CAN ONLY MAKE THE SHORE IN MY WOOZY STATE...
LUCKILY FOR SUSANNE, THE EFFECTS OF THE DRUG ADMINISTERED BY HER ATTACKERS SOON WEARS OFF IN THE CHILLED SEA...
GETTING NEARER THOSE LIGHTS ON THE BEACH...
BUT WHO'S WAITING FOR ME BACK THERE—GOODIES OR BADDIES?
THE SEEKERS
by J. M. Burns & P. Douglas
SUSANNE REACHES THE SHORE...
BUT I FEEL LIKE A BLASTED MOTH CAUGHT IN THOSE DAMNED LIGHTS!
SWITCH 'EM OFF—WHOEVER YOU ARE! A...A GIRL DOESN'T LIKE TO BE IN THE SPOTLIGHT WHEN SHE ISN'T LOOKING HER BEST!
STUMBLING CLOSER, SHE SUDDENLY SEES WHAT WAITS BEYOND THE DAZZLING BEAMS...
A HEARSE!
THE SEEKERS
by J. M. Burns & P. Douglas
FOLLOWING HER NARROW ESCAPE FROM DROWNING, SUSANNE FINDS WAITING FOR HER ON THE SHORE...
'YE GODS! AN UNDERTAKER'S HEARSE! SOMEBODY'S GOT A BLOODY WARPED SENSE OF HUMOUR!
THEN, BEFORE SHE CAN MAKE A BOLT FOR IT...
YOU!
JACOB! WHAT... WHAT'S THE IDEA?
ALLOW ME TO BE OF SERVICE TO YOU, SWEETHEART. THIS WAY...

The Menomonee Falls Gazette

THE SEEKERS
by J. M. Burns & P. Douglas
JACOB, WHAT'S WITH THE HEARSE AND THIS UNDERTAKER'S GEAR?
SOMETHING I BORROWED FOR YOUR OWN PROTECTION, SUSANNE. I SAW THAT COUPLE TRY TO SEND YOU TO A WATERY GRAVE AND I WANT 'EM TO THINK THEY'VE SUCCEEDED!
FOR YOUR INFORMATION, PARTNER, THEY VERY NEARLY DID! WHY DIDN'T YOU BORROW A BOAT AND COME AFTER ME, INSTEAD OF LAYING ON THIS GRUESOME JALLOPY
BECAUSE TOMORROW MORNING WE'VE GOT A DATE WITH A GRAVE

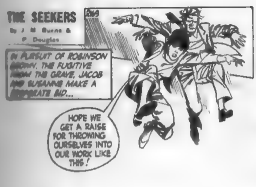
THE SEEKERS
by J. M. Burns & P. Douglas
THE LONG NIGHT PASSES AS SUSANNE AND JACOB WAIT WITH THEIR HIDDEN HEARSE TO JOIN A FUNERAL PARTY THAT MORNING...
IF YOUR GEAR'S DRY NOW, CLIMB IN THE BACK, YOU GORGEOUS CORPSE AND LET'S GO!
KEEP DOWN—WE'RE ABOUT TO JOIN THE PROCESSION...
I WARN YOU, JACOB, WHEN THIS IS ALL OVER, I'M GONNA TREAT MYSELF TO THE LUXURY OF A NERVOUS BREAKDOWN!
THERE HE GOES—THE LATE ROBINSON BROWN, ALIAS THE LATE HERBERT SMITH—THE GUY WHO'S DIED TWICE!

THE SEEKERS
by J. M. Burns & P. Douglas
AT A SEASIDE CEMETERY, ROBINSON BROWN, A MAN WHO HAS COME BACK FROM THE GRAVE, RETURNS TO THE DEAD...
BUT NOT FOR LONG...
LOOK, SUSANNE—THE CORPSE WALKS AGAIN... BUT WHERE TO THIS TIME, I WONDER?
HOW DOES HE DO IT, JACOB? AND WHY?

THE SEEKERS
by J. M. Burns & P. Douglas
ROBINSON BROWN—TWICE DEAD—TWICE BURIED—COMES BACK ONCE MORE FROM THE GRAVE!
I MUST START AGAIN... SOMEWHERE THIS TIME THEY'LL NEVER FIND ME!
BUT...
OH, MY GOD! IT'S TOO LATE! THAT FUNERAL NEVER FOOLED THEM!

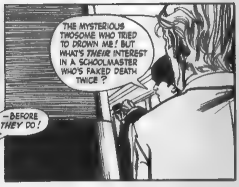
THE SEEKERS
by John Burns

THE SEEKERS ALSO WERE HOT ON THE TRAIL OF THIS MAN WHO HAD ESCAPED FROM HIS GRAVE!
QUICK, SUSANNE! OUR RUNAWAY CORPSE MUST HAVE KNOWN A SHORT CUT TO THE STATION!


THE SEEKERS
IN PURSUIT OF ROBINSON CROWN, THE FUGITIVE FROM THE GRAVE, JACOB AND SUSANNE MAKE A DESPERATE BID...
HOPE WE GET A RAISE FOR THROWING OURSELVES INTO OUR WORK LIKE THIS!

HUM, THIS IS NOTHING NEW, IS IT, JACOB? WE'VE BEEN IN THE DARK PRACTICALLY ALL THROUGH THIS CASE! WHAT IS IT THEY SAY ABOUT A MAN WHO TWICE COMES BACK FROM THE DEAD?

THE SEEKERS
DON'T PANIC, SUSIE! I JUST DECIDED I DIDN'T FANCY TRAVELLING ALL THE WAY TO GOD-KNOWS-WHERE UP THERE ON THAT BUSY BOOK!



The Menomonee Falls Gazette

THE SEEKERS
by J. M. Burns & P. Douglas
ON THE INTER-CITY EXPRESS, FOUR PEOPLE ARE ANXIOUS TO FIND A MR. ROBINSON BROWN—LATE OF BROADGATE CEMETERY.
SORRY, SIR. THAT DOOR'S LOCKED. IT'S THE END OF THE TRAIN.
BLAST! HOW COULD WE HAVE MISSED HIM?
I DON'T THINK WE HAVE, JACOB! LOOK—DINING-CAR STEWARDS DON'T USUALLY GO ABOUT WITH GRAVEYARD CLAY ON THEIR PANTS!
HOLD IT, BROWN!
NO! KEEP BACK! THIS TIME I'M REALLY GOING TO DIE!

THE SEEKERS
by J. M. Burns & P. Douglas
STOP HIM! THE CRAZY FOOL'S GOING TO JUMP!
WITH A FLYING LEAP, JACOB JUST MANAGES TO SAVE BROWN...
LET ME GO! YOU PEOPLE HAVE SQUEEZED ENOUGH MONEY OUT OF ME ALREADY!
NOT US. BUT THAT'S WHY YOU TRIED TO KID EVERYONE THAT YOU WERE DEAD, BLACKMAIL! WHAT HAVE THEY GOT ON YOU, BROWN?

THE SEEKERS
by J. M. Burns & P. Douglas
THE SEEKERS LEARN THAT HERBERT SMITH ALIAS ROBINSON BROWN HAS BEEN THE VICTIM OF BLACKMAIL...
A SCANDAL... AT A PREVIOUS SCHOOL WHERE I WAS SCHOOL MASTER...
THESE SWINE STARTED TO DEMAND MORE AND MORE MONEY TO SAVE ME FROM PUBLIC DISGRACE...
OUTSIDE THE COMPARTMENT...
I STEN ! THE OLD JOKER'S BLEEDING DEAD ! WORKS ABOUT US! WHAT DO WE DO NOW?
WE SEND HIM BACK TO THE GRAVE FOR GOOD THIS TIME—THROUGH THE NEXT TUNNEL!

THE SEEKERS
by J. M. Burns & P. Douglas
SCHOOLMASTER HERBERT SMITH TELLS OF THE BLACKMAIL HE HAS SUFFERED...
GOT SO BAD I DIDN'T WANT TO LIVE ANY MORE, MR. BENEDICK...
THOSE FIENDS BLED ME OF EVERY PENNY I COULD EARN FROM THE BOOKS I WROTE...
THEN ONE DAY, IN THE SCHOOL LAB, I FOUND A WAY I COULD END IT ALL!

PAUL TEMPLE
by Durbridge & Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
I KNOW, MRS. MOOLEY, BUT...
BUT YOU MUST TELL ME WHAT'S HAPPENED, ANGELA. AFTER ALL — I AM THE MATRON!
NO, BUTS, ANGELA... I INSIST!
VERY WELL, MATRON... IF YOU MUST KNOW— MISS FARSON-BYRNE HAS BEEN MURDERED— STABBED IN THE BACK WITH A PAPER KNIFE!
DID YOU HEAR THAT? MISS FARSON-BYRNE — MURDERED!
OH, POOR THING! WHO COULD HAVE DONE IT?
PAUL TEMPLE
by FRANCIS DURBRIDGE
THE DEPUTY PRINCIPAL MAKES AN ANNOUNCEMENT TO THE ASSEMBLED PARENTS...
I REGRET TO HAVE TO TELL YOU THAT THE PRIZE-GIVING HAS BEEN POSTPONED, OWING TO THE — THE SUDDEN ILLNESS OF THE PRINCIPAL...
THEN ANGELA MUST HAVE BEEN LYING— ABOUT THE MURDER
WHAT A SICK JOKE!
OR PERHAPS MRS. FREEMANTLE IS COVERING UP?
IN THE LATE PRINCIPAL'S FLAT...
WATCH THE DOOR, STEVE. SEE THAT NOBODY COMES IN UNTIL THE POLICE ARRIVE. I'M GOING TO HAVE A LOOK ROUND
PAUL TEMPLE
by FRANCIS DURBRIDGE
HALLO— WHAT HAVE WE HERE?
I THOUGHT SO— NOTES FOR THE PRIZE-DAY SPEECH THAT THE LATE PRINCIPAL NEVER MADE... AND NEVER WILL!
MY GOODNESS! SCANDAL AT GROMGATE HALL... LISTEN TO THIS, STEVE!
PAUL TEMPLE
by FRANCIS DURBRIDGE
THIS IS WHAT THE PRINCIPAL WAS GOING TO TELL THE PARENTS IN HER SPEECH... QUOTE... "ONE OF THE SENIOR GIRLS WAS FOUND IN POSSESSION OF MARIJUANA OR INDIAN HEMP...
"AS HER PARENTS LIVE ABROAD, HER EXPULSION HAS BEEN DEFERRED UNTIL THE END OF TERM. OTHER GIRLS SUSPECTED OF COMPLICITY HAVE BEEN SUITABLY DISCIPLINED?..."
WHAT D'YOU THINK OF THAT, STEVE?
I DON'T KNOW... BUT I SUPPOSE IT COULD HAVE SOMETHING TO DO WITH — THE MURDER?

The Menomonee Falls Gazette

PAUL TEMPLE
by FRANCIS DURBRIDGE
I'M DET. SUPT. GARROW, WHO ARE YOU? AND WHAT'S GOING ON?
I'M PAUL TEMPLE— AND THIS IS MY WIFE...
17
AS TO WHAT'S GOING ON, SUPT. GARROW— YOU CAN SEE FOR YOURSELF. AS I REPORTED TO YOUR HEADQUARTERS...
... MISS FARSON-BYRNE, THE PRINCIPAL OF GROOMGATE HALL, IS DEAD, ALMOST CERTAINLY MURDERED...
THAT'S SOMETHING FOR ME TO DECIDE!
OR PERHAPS— A CORONER'S JURY?

PAUL TEMPLE
by FRANCIS DURBRIDGE
WELL, TEMPLE, YOU WERE CERTAINLY RIGHT... MURDER IT IS...
18
WHAT THE HELL'S THAT RUMPUS GOING ON OUT THERE?
I DON'T KNOW— I'LL HAVE A LOOK...
I DID IT. I DID IT!

PAUL TEMPLE
by FRANCIS DURBRIDGE
IT'S JANICE GRANT— SCREAMING HER HEAD OFF— SHOUTING "I DID IT!"
BETTER CHASE AFTER HER, STEVE... SHE SOUNDS HYSTERICAL.
19
SERGEANT WELLS— SEE THAT SOMEBODY BRINGS THAT CHILD TO ME AT ONCE!
I WISH I KNEW WHAT WAS GOING ON!
GO DO I... BUT FIRST THING I'D STOP THAT GI BEFORE SHE

PAUL TEMPLE
by FRANCIS DURBRIDGE
THE PURSUIT OF JANICE GRANT...
JANICE!... STOP!
20
I THINK IT'S PRETTY HOPELESS, SGT. WELLS!
YES— THAT HEDGE IS EVER SO THICK—AND THERE'S A WOOD BEHIND IT, AND JANICE KNOWS EVERY INCH OF IT
WE'D BETTER GET BACK TO THE SCHOOL— AND ORGANISE A PROPER SEARCH

PAUL TEMPLE
by Durbridge & Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
MY NAME'S MERIEL STAGG—AND I WOULDN'T BE AT ALL SURPRISED IF JANICE WAS SPEAKING THE TRUTH WHEN SHE SAID 'I DID IT'!
WHATEVER DO YOU MEAN?
21
I MEAN THE MURDER... JANICE IS A WITCH, YOU KNOW. IT COULD HAVE BEEN ONE OF THOSE RITUAL THINGS!
GOOD HEAVENS, MERIEL! YOU DON'T BELIEVE IN WITCH-CRAFT, DO YOU?
WELL, EVER SINCE I REFUSED TO JOIN JANICE'S BEASTLY COVEN, I'VE HAD CHILBLAINS... AND... WELL, SHE SIMPLY HATED MISS FARSON-BYRNE
PAUL TEMPLE
by FRANCIS DURBRIDGE
YES SIR
WE'VE GOT TO TAKE THIS INTO ACCOUNT, SERGEANT WELLS, THAT MEANS WE'VE GOT TO FIND JANICE GRANT...
PUT OUT AN ALL STATIONS CALL WITH A FULL DESCRIPTION
SURELY, SUPERINTENDENT, YOU DON'T SERIOUSLY THINK THAT A FOURTEEN YEAR-OLD GIRL COULD BE IMPLICATED IN...
WHAT I THINK, MR. TEMPLE IS MY BUSINESS. I MUST ASK YOU—AGAIN—NOT TO INTERFERE!
PAUL TEMPLE
by FRANCIS DURBRIDGE
I AM NOT INTERFERING AS YOU PUT IT...
PAUL TEMPLE HAS "WORDS" WITH DET. SUPT. GARDYN...
THAT'S WHAT I SAID, AND THAT'S WHAT I MEAN!
I MUST REMIND YOU, SUPERINTENDENT, THAT WE ARE HERE AT THE REQUEST OF JANICE GRANT'S MOTHER— AND WE FEEL WE MUST WATCH THE GIRL'S INTERESTS...
...AND IT'S QUITE LUDICROUS TO SUPPOSE THAT JANICE COULD POSSIBLY HAVE HAD ANY SORT OF HAND IN—IN THE MURDER!
I QUITE AGREE, MRS. TEMPLE
WHO ARE YOU—AND WHY SHOULD YOUR OPINION BE OF ANY VALUE?
PAUL TEMPLE
by FRANCIS DURBRIDGE
THIS IS MISS ANNETTE GREY— JANICE'S ROOM-MISTRESS. WHICH MAKES HER OPINION OF SOME VALUE SUPERINTENDENT!
I AM NOT INTERESTED IN OPINIONS. I WANT FACTS...
FOR INSTANCE, I HAVE BEEN READING THE NOTES THAT THE LATE MISS FARSON-BYRNE PREPARED FOR HER SPEECH TO THE PARENTS... A GIRL WAS TO BE EXPELLED. I BELIEVE FOR SMOKING MARIJUANA, IS THAT CORRECT, MISS GREY?
I BELIEVE SO...
THEN TELL ME—WHO WAS THE GIRL?
I'M AFRAID... I DON'T KNOW, SIR!

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- ☐ VAMPIRELLA #97
- ☐ BATTLEFIELD ACTION #70
- ☐ BILLY THE KID #143
- ☐ CHARLTON CLASSICS #9
- ☐ FIGHTIN' ARMY #153
- ☐ GHOSTLY TALES #150
- ☐ GHOST MANOR #58
- ☐ UNFIGHTERS #68
- ☐ WAR #26
- ☐ BUCK ROGERS #12
- ☐ BUGS BUNNY #226
- ☐ DAFFY DUCK #135
- ☐ DONALD DUCK #229
- ☐ FLASH GORDON #30
- ☐ FLASH GORDON #34
- ☐ THE PINK PANTHER #79
- ☐ SPACE FAMILY ROBINSON LOST IN SPACE #56
- ☐ SUPER GOOF #64
- ☐ TOM AND JERRY #335
- ☐ UNCLE SCROOGE #186
- ☐ WALT DISNEY'S COMICS AND STORIES #488
- ☐ YOSEMITE SAM #72

- ☐ ACTION COMICS #522
- ☐ ADVENTURE COMICS PRESENTS DIAL "H" FOR HERO #484
- ☐ BATMAN #338
- ☐ THE BEST OF DC #15 [Superboy]
- ☐ THE BRAVE AND THE BOLD #177
- ☐ DC COMICS PRESENTS #36
- ☐ DC SPECIAL BLUE-RIBBON DIGEST #12 [Haunted Tank]
- ☐ DETECTIVE COMICS #505
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- ☐ G.I. COMBAT #232
- ☐ GREEN LANTERN #143
- ☐ HOUSE OF MYSTERY #295
- ☐ JONAH HEX #51
- ☐ JUSTICE LEAGUE OF AMERICA #193
- ☐ THE LEGION OF SUPER-HEROES #278
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- ☐ SECRETS OF HAUNTED HOUSE #39
- ☐ SGT. ROCK #355
- ☐ SUPER FRIENDS #47
- ☐ SUPERMAN #362
- ☐ THE SUPERMAN FAMILY #209
- ☐ THE UNEXPECTED #213
- ☐ UNKNOWN SOLDIER #254
- ☐ WARLORD #48
- ☐ WEIRD WAR TALES #102
- ☐ WONDER WOMAN #282
- ☐ WORLD'S FINEST COMICS #270

- ☐ HEAVY METAL #51 [V5#3]
- ☐ NATIONAL LAMPOON #135 [V2#35]

- ☐ THE AMAZING SPIDER-MAN #219
- ☐ THE AVENGERS #210
- ☐ CAPTAIN AMERICA #260
- ☐ CONAN THE BARBARIAN #125
- ☐ CRAZY MAGAZINE #76
- ☐ DAREDEVIL #173
- ☐ DAZZLER #6
- ☐ THE DEFENDERS #98
- ☐ DOCTOR STRANGE #48
- ☐ FANTASTIC FOUR #233
- ☐ GHOST RIDER #59
- ☐ THE INCREDIBLE HULK #262
- ☐ IRON MAN #149
- ☐ KA-ZAR THE SAVAGE #5
- ☐ MARVEL PREMIERE #61 [Star-Lord]
- ☐ MARVEL SUPER ACTION #34
- ☐ MARVEL SUPER-HEROES #100
- ☐ MARVEL SUPER SPECIAL #18 [Raiders of the Lost Ark]
- ☐ MARVEL TALES #130
- ☐ MARVEL TEAM-UP #108
- ☐ MARVEL TWO-IN-ONE #78
- ☐ MASTER OF KUNG FU #103
- ☐ MICRONAUTS #32
- ☐ MOON KNIGHT #10
- ☐ PETER PARKER, THE SPECTACULAR SPIDER-MAN #57
- ☐ POWER MAN AND IRON FIST #72
- ☐ ROM #21
- ☐ THE SAVAGE SHE-HULK #19
- ☐ THE SAVAGE SWORD OF CONAN #66
- ☐ SGT. FURY #165
- ☐ SPIDER-WOMAN #39
- ☐ STAR TREK #15
- ☐ STAR WARS #50
- ☐ THOR #310
- ☐ THE UNCANNY X-MEN #148
- ☐ WHAT IF? #28 [Daredevil]

June 1981

(Schedule subject to Change)

- ☐ HEAVY METAL #52 [V5#4]
- ☐ NATIONAL LAMPOON #136 [V2#36]
- ☐ ATTACK #30
- ☐ CHARLTON BULLSEYE #3 [Science Fiction]
- ☐ FIGHTIN' MARINES #158
- ☐ HAUNTED #157
- ☐ THE MANY GHOSTS OF DR. GRAVES #68
- ☐ SCARY TALES #28
- ☐ BEEP BEEP THE ROAD RUNNER #96
- ☐ BUGS BUNNY #227
- ☐ CHIP 'N' DALE #72
- ☐ DAISY AND DONALD #50
- ☐ DONALD DUCK #230
- ☐ THE FOX AND THE HOUND #1
- ☐ HUEY, DEWEY AND LOUIE JUNIOR WOODCHUCKS #69
- ☐ LOONEY TUNES #38
- ☐ MICKEY MOUSE #212
- ☐ PORKY PIG #101
- ☐ PRETTY AND SYLVESTER #110
- ☐ UNCLE SCROOGE #187
- ☐ WALT DISNEY'S COMICS AND STORIES #489
- ☐ [illegible] #171
- ☐ FAMOUS MONSTERS OF FILMLAND #175

- ☐ THE AMAZING SPIDER-MAN #220
- ☐ THE AVENGERS #211
- ☐ BIZARRE ADVENTURES #27

- ☐ CAPTAIN AMERICA #261
- ☐ CONAN THE BARBARIAN #126
- ☐ CRAZY MAGAZINE #77
- ☐ DAREDEVIL #174
- ☐ DAZZLER #7
- ☐ THE DEFENDERS #99
- ☐ EPIC ILLUSTRATED #7
- ☐ FANTASTIC FOUR #234
- ☐ GHOST RIDER #60
- ☐ THE INCREDIBLE HULK #263
- ☐ IRON MAN #150
- ☐ KA-ZAR THE SAVAGE #6
- ☐ KING CONAN #7
- ☐ MARVEL SUPER ACTION #35
- ☐ MARVEL SUPER-HEROES #101
- ☐ MARVEL SUPER SPECIAL #19 [For Your Eyes Only]
- ☐ MARVEL SUPER SPECIAL #20 [Dragonslayer]
- ☐ MARVEL TALES #131
- ☐ MARVEL TEAM-UP #109
- ☐ MARVEL TWO-IN-ONE #79
- ☐ MASTER OF KUNG FU #104
- ☐ MICRONAUTS #33
- ☐ MOON KNIGHT #11
- ☐ PETER PARKER, THE SPECTACULAR SPIDER-MAN #58
- ☐ POWER MAN AND IRON FIST #73
- ☐ RAIDERS OF THE LOST ARK #1
- ☐ ROM #22
- ☐ THE SAVAGE SHE-HULK #20
- ☐ THE SAVAGE SWORD OF CONAN #67
- ☐ SPIDEY SUPER STORIES #54
- ☐ STARBURST #33
- ☐ STAR WARS #51
- ☐ THOR #311
- ☐ THE UNCANNY X-MEN #149
- ☐ WHAT IF? #29 [The Avengers]

- ☐ ACTION COMICS #523
- ☐ ADVENTURE COMICS PRESENTS DIAL "H" FOR HERO #485
- ☐ ALL-NEW COLLECTORS' EDITION C-63 [Superman's Fortress of Solitude]
- ☐ ALL-NEW COLLECTORS' EDITION C-64 [Superman II]
- ☐ ALL-STAR SQUADRON #1
- ☐ ARAK/SON OF THUNDER #1
- ☐ BATMAN #339
- ☐ THE BEST OF DC #16 [Superman]
- ☐ THE BRAVE AND THE BOLD #178
- ☐ DC COMICS PRESENTS #37
- ☐ DC SPECIAL BLUE-RIBBON DIGEST #13 [Strange Sports Stories]
- ☐ DETECTIVE COMICS #506
- ☐ THE FLASH #301
- ☐ GHOSTS #104
- ☐ G.I. COMBAT #233
- ☐ GREEN LANTERN #144
- ☐ HOUSE OF MYSTERY #296
- ☐ JONAH HEX #52
- ☐ JUSTICE LEAGUE OF AMERICA #194
- ☐ THE LEGION OF SUPER-HEROES #279
- ☐ THE NEW ADVENTURES OF SUPERBOY #21
- ☐ THE NEW TEEN TITANS #11
- ☐ SECRETS OF HAUNTED HOUSE #40
- ☐ SGT. ROCK #356
- ☐ SUPERMAN #363
- ☐ THE SUPERMAN FAMILY #210
- ☐ SUPERMAN PRESENTS THE KRYPTON CHRONICLES #1
- ☐ THE UNEXPECTED #214
- ☐ UNKNOWN SOLDIER #255
- ☐ WARLORD #49
- ☐ WEIRD WAR TALES #103
- ☐ WONDER WOMAN #283
- ☐ WORLD'S FINEST COMICS #271

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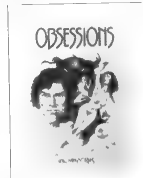
Erotic Visions—Jean Braley. This is a[illegible] portfolio including seven [illegible] fully executed pencil drawings of [illegible] women in an illustrated [illegible] limited to 500 signed and num[illegible] pieces, a study in aesthetic erotic [illegible] a new direction for the collector [illegible]



Obsessions—Vai Maverik. Each of the six black and white plates in this portfolio examines a different aspect of the psychological fears and temptations that obsess the central everyman figure. Limited to 1,200 signed and numbered copies each in a special illustrated folder. $15.00

Men, Maiden and Myths—Nestor Redondo. Each lush plate pulses with the mystery of ancient civilizations yet remains a prime example of contemporary fantasy illustration. Limited to 1,000 signed and numbered portfolios of six black and white line drawings plus illustrated folder. $12.00

Strange—Marshall Rogers. Follow the strange new characters that have sprung from the fertile imagination of the artist through the detailed cityscapes of an unfamiliar world. Limited to 1,200 signed and numbered portfolios of six black and white duotone plates plus illustrated folder. $15.00

Wizards and Warrior Women—Frank [illegible] in this superb portfolio the [illegible] and six beautiful warrior women [illegible] their way through encounters with [illegible] dragons and demons. Limited to [illegible] signed and numbered copies [illegible] packaged in an illustrated [illegible]

Voltar—Alfredo Alcala. This is a tour de force recalling the artist's roots in the classic book illustration of the turn of the century. Voltar, hero of the ages, strides through his savage world. Limited to 1,000 signed and numbered portfolios of six black and white plates plus illustrated folder. $15.00

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Comment

In the back pages of this issue, I investigate and explain why it's still possible to build a large and satisfactory comic book collection at a modest cost. Since I wrote that, the new edition of THE COMIC BOOK PRICE GUIDE has appeared. The inevitable (and not unexpected) price increases have occurred (the lowest prices for Fawcetts are now $3.50), and some niggling information errors continue (for which I only have myself to blame for not correcting them myself). I do have two major bones of contention which I must pick with Bob Overstreet, however.

This issue is the first to define exactly what Overstreet means when he lists "Scarce" or "Rare" after a comic in the body of the book. It also defines how ludicrous these designations are, and how little knowledge of how many comics actually remain in existence Overstreet really has.

"Rare" I won't argue with; most of the time, he saves this designation for late '30s or wartime comics which may indeed be as rare as his "10 to 50 copies estimated to exist" would imply. However, the "Scarce" designation is used time and time again to mean something altogether different than what he defines it as, i.e. "50 to 100 copies estimated to exist." There are many comics I have never seen ONE copy of, through fifteen years of searching through convention fare and comic shops. These are not, by rule, the comics the GUIDE designates as scarce. There are many of those that ARE designated scarce that I have in my own possession, that Jerry also owns, that I continue to see in multiple copies wherever I go: CONG O BILL, THE PHANTOM STRANGER, etc. How amazing that I have probably seen 50 or 60 of the known to exist copies of these books! Hey -- wait a minute. Nobody even knows I HAVE these comics -- HOW did Bob determine the tiny number of remaining copies? Did one of his "special advisers" just tell him, "Uh, those comics NEVER show up at my shop," or did he actually go through a year's worth of THE BUYER'S GUIDE and take a census? And by what stretch of the imagination does anyone believe that a comic like CONG O BILL, which undoubtedly had a print run in excess of 400,000 copies per issue in 1954-55 could've been decimated by a factor of 40,000 in the last 26 years?

But the worst travesty is Overstreet's insistence in calling final issues of a comic book's run as "Scarce," with the accompanying tripling of the value. FLASH #104, ALL-STAR

#57, MORE FUN #127 and SENSATION #107-109 are listed as scarce finds -- simply because they are the final issues. Now, I'm willing to admit that there is a greater demand for these issues. It's possible that once these particular issues of these titles are found by a collector, he is less likely to try to sell them again. But "Scarce?" C'mon. What would have been the sense of any of these titles to have been under-distributed or to have had smaller print runs than the immediately preceding issues? I suppose it's possible that CAPTAIN MARVEL ADVENTURES #150 COULD have been a lame duck comic which received "low distribution" -- but I doubt it. Why would Fawcett -- or any company INTENTIONALLY not distribute something that would make them money if they did? A tax write-off?

The obvious arbitrariness of these determinations of scarcity can be beheld simply by looking up LEADING COMICS. #33 was the final issue of that title -- with #34, DC stuck a tiny little "SCREEN" in the logo paste-up and changed the indicia. Somehow, though, #33 has now been designated "Scarce!" Astounding, isn't it? DC, in their ultimate foreknowledge of the fan market in years to come, decided to cut the print run, and hence the number of copies sold, right in the middle of a run of 77 issues, just so some dealer could charge 166% more than he is on #32 and #34.

So, Mr. Overstreet, I call on you to review every instance of the use of "Scarce" in your book and see if you're not totally confusing scarcity with demand. Unless you're willing to do a comic book census, and statistically calculate not only how many issues of any one comic might turn up but also how many DORMANT issues are out there (I've never sold any of my own collection of 30,000 plus, so there's no way anyone could know what I DO have), every designation of "Scarce" or even "Rare" according to your definition is suspect -- and therefore useless.

* * *

Also in the introduction of the ne edition, Mr. Overstreet requests that readers search for new information fo future editions, as he has done in all previous editions. In this one, however, he's outlined a listing of "Rele vant and significant data" -- and it can be rated up there with the list of Nazi war crimes delineated at the tri in Nuremburg for pure sickness. This list -- which one can only assume increases the DESIRABILITY of comic b include such abberrations as:

"Pre-code bondage covers and pan

"Suggestive covers and panels.

"Stories with excess of blood, gor violence, torture, or mutilation.

"Issues mentioned by Wertham and others in SEDUCTION, PARADE...

"Transvestite issues.
"Origin issues..."
Origin issues? How'd that get there?
Wouldn't it be neat to own every comic that included these wonderful things? And this isn't even a complete list of "desirables," if the rest of the book is to be used as a measure. Where's "Injury to eye motif," "Decapitation," "Spanking" and the everpopular "cannibalism?" This is ignoring the always desirable "Drug issues." Wouldn't these comics be those that you'd pull out to impress relatives, friends, offspring and the press? Aren't sadomasochism, violence (with plenty of blood) or sick sex the first things YOU look for when buying those old comics?

No? Boy, you must not be too hip to what's important in comics these days.

Or maybe you are. Maybe those of us who revel in reading adventures of super-heroes whose adversaries rarely threaten women's eyeballs with needles or funny animals whose greatest perversity is to run around without pants or western heroes who never witness Indians skinning people alive in exhiliarating, bloody detail, AREN'T the ones who are out of step. Maybe we, whose evaluation of a comic book's monetary worth is determined not by how many women are used and degraded per issue but by its inherent value as entertainment or even art, are the ones whose judgement is NOT askew. There are those of us, for example, who couldn't care LESS which unfortunate comics were bought and found easy fodder for the sad exaggerations of a paranoid child psychologist in a ludicrous book which has done nearly as much damage to the comics industry as inflation; those of us who'd like to read the comics for the stories and not the panels excerpted. There are those of us who believe that spotlighting these examples in this manner is somehow even sicker than it was when they originally appeared.

I know a lot of collectors. We all know other collectors. Do any of us know ANYONE who collects this stuff in this manner?. And please, let us not confuse people who advertise this stuff this way; we all know that people will use any excuse to sell anything, and as soon as it began to become possible to use the above stuff as a come on, dealers jumped on the bandwagon. I'm speaking of people who can read, and not just look at the pictures. If there are people who do, they keep it to themselves -- just like people into pornography do. And that's the point.

I love comics, but not carnally. Drawings have never been too sexually provocative to me anyway, but if this list of what's important to the average collector was what had been presented to me when I began to collect in '64, I'd have been too embarrassed to ever start. This kind of unadulterated crap makes me ashamed of the people who originally produced it, but even more disgusted with the people who've chosen to promote and billboard it in this manner.

Don't get me wrong. I'm not against serious, scholarly studies of these lapses in taste on a sociological or historical basis -- but it's difficult for me to believe that this many people (enough to affect fandom-wide pricing) are into doctoral theses on exactly how graphic everything got in the pre-code days. And even if there were -- those scholars couldn't possibly afford the ridiculously inflated prices on this junk.

I just think that anyone who wants to try to sell these particular comics in this fashion should admit -- to themselves, if no one else -- that they are NOT dealing in sociological artifacts. They're fulfilling every requirement for the definition of smut-peddling.

If they want to sell smut, fine. don't care; that's their right. But the COMIC BOOK PRICE GUIDE is a nationally distributed representation of the hobby of comic book collecting and I purely resent the implications of the listings as an accurate reflection of what we're all in this for. Those of us who had to try to explain to people why we owned a book with Bill Ward's hideous sado-masochistic cover in '79 have about had it.

* * *

I have one more cause to extoll and then I'll get off Bob Overstreet's back. The number one piece of data on the aforementioned "Relevant and significant data" list is art credits by those artists listed in the foreward of the book. Ten years ago I would have cheerfully sent off all my information about who drew what as soon as I discovered it missing. Today I will cheerfully keep my mouth shut.

As I may have mentioned before, Jerry and I belong to APA-I, an amateur press alliance whose purpose is to provide some order of what -- despite the work of many, many fans -- is still chaos: the who, what, when and where of comic books. By cutting, cataloguing and indexing comics runs, companies, or the outputs of individuals we can make it much easier for the fan who has to begin from scratch to learn the names and histories of those comic artists or characters he may wish to get into. Originally, the GUIDE did that; over eleven editions we've gotten a pretty accurate picture of how many and when as far as publication data goes. And, in both our indexing and the GUIDE's listings of "relevant and significant data" we're actually promoting more demand for particular issues. There's no getting around that.

But one reason we've kept our own works-in-progress under wraps until they can be published in their entirety is that we believe that publishing it piecemeal will simply make the data that much more easily scavengable by people whose only interest in the information is to make more money for themselves. Many artists (or writers, for that matter) who might possibly be on the Overstreet "collectible" list are not there simply because nobody outside a small circle of people who've made it their mission to find out don't know their names. You can't sell a comic by saying "It's drawn by that one guy."

And I'd wager a good many of the names on the list of collectible artists could not be identified by perhaps 40% of the dealers in the country if this GUIDE didn't tell them which were by whom. The current high-price attracter is Alex Toth, who, I'd hazard to say, is an "artist's artist" more than a flash artist like Frazetta or Williamson. Yet the GUIDE indicates that the demand for his work is roughly triple that of the work of his contemporaries. I would be the last to deny that their esthetic value ISN'T that much greater; I just doubt that the demand exists. Moreover, it is a fact that most dealers CAN'T identify him at all. There are still a couple of FOUR-COLOR issues he drew that do not go for anymore than they probably should because nobody's spotted them yet. I'm certainly not going to tell Bob about it -- I was able to take advantage of the "undercharge" and I'm not spoiling it for everybody else. (Out of all the FOUR-COLOR movie adaptations, I'm missing only eight, and they were ALL drawn by Alex.)

Unfortunately, clamming up like this creates a real dichotomy: we're devoted to compiling information for others, but once that information is known it only results in making the comics themselves more difficult to get. So we end up speaking in generalities, just to keep things secret from the moneychangers. It's sad, because we know that there are plenty of real collectors who care only of the comics and not of the investment. But, unless someone can come up with a better solution, that'll be how it stays until we can publish our projects in their entirety: The DC line, the Warren line, BLACK MAGIC, et al.

Okay then -- before you are tempted to send information to the GUIDE which you know will increase the value (or at least the price) of any comic, ask yourself if you'd appreciate anyone else doing it for a comic you've yet to find. Once again, this doesn't include actual factual information, i.e.: the actual title should be WALTER LANTZ NEW FUNNIES, not simply NEW FUNNIES; Comic Media's DYNA-

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MITE became Charlton's JOHNNY DYNAMITE, which in turn became FOREIGN INTRIGUES, which in turn became BATTLEFIELD ACTION; or even that there is NO Alex Toth art in any issue of ALAN LADD. (The tracing of title progenitors and number changing, as well as full publication data of every comic by company is another project being done for APA-I by member Dan Stevenson; we've discovered plenty of factual errors in the GUIDE through it, besides getting valuable pictures of the rises and falls of each company. This is another project which -- if we had any inkling that it would be appreciated by enough people to make it worthwhile -- we'd dearly love to publish. Perhaps if we did, it would provide a reasonable alternative for people who want the GUIDE's factual data without the prices; we'd feel reasonably justified in doing it simply because most of us were the ones who provided the information to the GUIDE in the first place.) In fact, just to show that we really are interested in this stuff, our next issue will feature a new regular column which will attempt to figure out just what comics in the GUIDE don't exist at all. And if Bob wants to incorporate the resultant information, he's quite welcome.

But let's not help drive those prices any higher, okay?

– Mike Tiefenbacher

Warren Coming Cs

1994 No. 19, June. [5/5]

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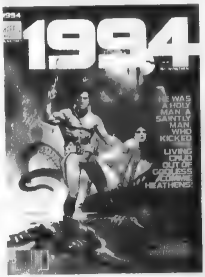
CREEPY No. 129, July. This issue contains: "The Terrible Truth About Danny" by Will Richardson and Martin Salvador; "The Saga of Popeye Jackson" by Gerry Boudreau and Paul Neary; "Working Class Hero" by Roger McKenzie, Carmine Infantino and Alfredo Alcala; "The Last Voyage of Sinbad" by Budd Lewis and Fred Carrillo; "He Who Lives" by Lewis and Danny Bulanadi; and "Strategic Retreat" by John E. Sech and Herb Arnold. Jeff Easley did the cover. [5/19]



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VAMPIRELLA No. 97, July. [5/19]

EERIE No. 123, August. [6/16]

FAMOUS MONSTERS OF FILMLAND No. 175, August. [6/23]

CKR Comin cs

CAPTAIN CANUCK has been indefinitely discontinued with #14, April, 1981. CKR Production's publisher Ken Ryan, explaining why, blamed economic conditions and current industry practices on the suspension, saying that a compl reassessment of the company's operatio and objectives is underway and that th will retain a "hold" on the production of any new material. #15 was complet and work had begun on future issues and strips, but this will probably not appear as a color comic book again. There has been conjecture about CKR publishing #15 in a black and white/ color magazine format with independe distribution through comic shops, but this has yet to be officially confirmed.

Another noble effort to add variet to the comics field thus ends due to poor circulation.

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TCR Mailboat

JAMES P. KELLY, P. O. Box 24661, Station C, Vancouver, BC V5T 4E2:

Captain Canuck has passed on.

Reading your article on Captain America recently, it reminded me of t distinctions, as well as the similaritie between the two captains of patriotism The American wears chainmail and flaunts a shield which is also used as weapon -- his cowl is even supposed be a helmet. How militaristic. How typical of the American way of shutti out all other ideologies by taking on stars-and-stripes forever armor. Yet this armor has taken quite a beating i the past couple of decades, and ol' Cap has reflected that perfectly. Me while, your neighbor to the north (on of the most overused allusions I know) coming out from under British dominio and weakly fending off U.S. interven tion, has been struggling to find its identity. This produced Canadian co regulations and chauvinistic cultural trends which led to the inevitable nee for a Canuck comic. That's what Cap tain Canuck stood for (as Comely drew him).

But let's get away from these soc political associations. The fact is th the quality in CAPTAIN AMERICA ha been like a roller coaster, whereas CANUCK climbed steadily (if halting ly) in quality. Why CANUCK is gon and not AMERICA is not because Mar vel's is the better comic. It is becau CKR (nee Comely Comix) was a small business which had more heart than it had money, while Marvel is a big bu ness. I realize that there are many young fans out there that would pay b bucks for anything by Byrne 'cause th think he's so good, but none of his w on CAPTAIN AMERICA can stand com parison with the well-produced work Freeman and St. Aubin on CAPTAIN CANUCK #7-14. Like the failure of E-MAN (a book which sported some o the best work by Byrne and Staton, a which influenced George Freeman), the fall of CKR was the fall of good c

But rather than say "that's the w it is," comic readers should be taking

long hard look at CANUCK. This was your average 50¢ four-color comic, not HEAVY METAL, yet it maintained standards of production which matched those of the slick magazines. Consider that an awful lot of the art in those magazines depends on technological tricks -- zip-a-tone, air-brush, and draftsmanship detail. Paul Simon would say it's not ballsy. I say it's overproduced. CAPTAIN CANUCK had balls. It was what comics could be and should be.

Both Steve Rogers and Tom Evans are symbols of their countries' cultures and values, both have had their tough times, and both have been brought low by the greater powers that surround them, but while the man with the shield lives to fight another day, the man with the maple leaf lies vanquished.

[Take heart, J.P. Rumor has it that the Captain will appear again, though probably not in a regular comic book format. MT]

DON GLUT, North Hollywood, CA: I enjoyed your lengthy review of the CAPTAIN AMERICA comic book series. You may be interested in knowing that my plans for the Ameridroid were indeed different from his final fate. As you recall, my first issue of this title was in collaboration with Ray Thomas and featured the SHIELD Super-Agents. I never really worked out a climax to the Ameridroid series, but I DID plan to have a rousing battle involving him and all the Super-Agents. When I was taken off the book that battle never materialized. The first four pages of CA #221 (wherein the Ameridroid wanders off to become a hermit or somesuch) were both plotted and SCRIPTED by me. These pages were originally the LAST four pages of the story in CA #220. Somehow, those last four pages got misplaced or lost and couldn't be used in #220 and were replaced by a FALCON fill-in tale. When those pages again turned up, the script had somehow disappeared and -- though the art remained the same -- the copy was rewritten.

In case anyone wonders why the Republic serial take-off in CA #219 had so many "errors" (a 12-chapter instead of a 15-chapter serial, the addition of "THE ADVENTURES OF..." to the title of the serial, etc.), those "mistakes" were intentional. Roy, at the time, was editing the book and wasn't quite sure just what Republic still owned in regards to that old serial. So I decided not to take any chances and changed EVERYTHING to such an extent that any real serial buff would have to guess that the changes were not by accident. (I did, after all, write with Jim Harmon, a book about serials some years back.)

You may be interested in knowing that I just wrote scripts for three of the SPIDER-MAN cartoons being done out here at Marvel Productions. And one of these features both Cap and the Red Skull. It's actually a quite traditional Cap vs. Skull story. Rick Hoberg and Larry Houston did the storyboards and designs.

Your suggestion of bring back Bucky is intriguing. Though I'm no longer connected with the CA comic book, I always thought that Cap and Bucky worked well together. Maybe it's time for another clone? At least that way, the original Bucky could remain dead and buried.

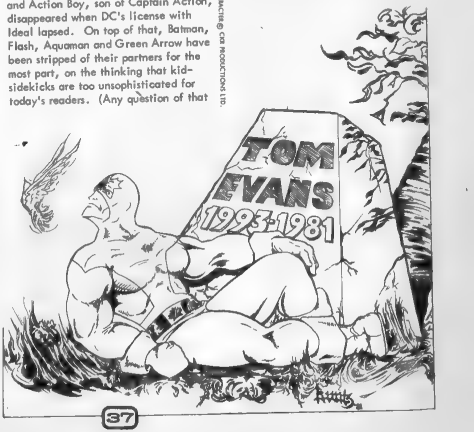
[The information about the last Ameridroid pages is recounted in the pages of George Olshevsky's CAPTAIN AMERICA index, so I knew which you had written. It seems pretty counter-productive on Marvel's part, if you ask me, to not get the originally thought-of plot-conclusion from the writer who began the story (paying for the plot, obviously) when they take somebody off the book in mid-story, when you consider the backbone of the Marvel line is its strong sense of continuity. Often-times, the new writer will dispense with the previously labored-over multi-issue plot with a quick and unsatisfying resolution because he had no interest in the story to begin with. Unfortunately, we readers did.

When Bucky was killed off in '64, kid sidekicks were abundant -- Robin, Speedy, Kid Flash, Aqualad, Supergirl (to some extent), Boy, Bullet The Gun Boy, Andar, Tiger, Beast Boy, and even Marvel's own Rick Jones. Since 1968, only one kid sidekick has been introduced, that I can recall -- and Action Boy, son of Captain Action, disappeared when DC's license with Ideal lapsed. On top of that, Batman, Flash, Aquaman and Green Arrow have been stripped of their partners for the most part, on the thinking that kid-sidekicks are too unsophisticated for today's readers. (Any question of that can be answered by fandom's attitude toward the kid-sidekick wealthy SUPER FRIENDS comic.)

So reviving Bucky would be doing two things for the book: utilizing a now-seldom-used comics convention which Marvel has ignored since Rick Jones grew up and Jim Wilson wandered off, and giving poor Cap somebody to talk to. I don't know what could be done to make such a revival original while still satisfying those of us who grew up waiting to see Bucky revived; I don't think many would accept the clone idea, and I kind of dislike the idea of a new person taking Bucky's persona. On the other hand, the sense of tragedy over Bucky's death has been with Cap so long as nearly his only consistent characteristic that it would be sort of sad to see THAT go too. But then, the job of the writer IS to surprise us, and this kind of task would be quite a challenge to whoever was charged with it. MT]

PAUL A. ZUCKERMAN, 1289 E. 19th Street, Brooklyn, NY 11230: Just a few (dozen) random notes concerning TCR #189.

Craig Smith's letter sums up my feelings on TCR precisely. Other sources have been transmitting the news, via my mailbox faster -- notably, Cat Yronwode's bi-weekly TBJ column. I still use TCR as a checklist marking my purchases and costs, giving letter grades to the books, as I've done for the last eight or nine years. But because TCR rarely arrives even during the first week of the month I find myself checking books off weeks after getting them. I



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haven't missed an issue, though I've let my sub lapse last year. Along with TBJ, TCR is part of the comics habit, and I still look forward to each issue, despite the lateness. Hopefully, you can get it together.

Actually, since there are many fanzines that now provide the news and a checklist, it is the other contents which are what distinguishes TCR from the other mags. Personally, Bullet Crow and Dick Duck don't thrill me, though I enjoy FANDOM CONFIDENTIAL. As for the professional strips, THE SEEKERS is fun and I seem to be one of the few people who likes PAUL TEMPLE. True, it's not TERRY AND THE PIRATES, but the girls are cute and it's well-drawn. On the other hand, I've always had a predilection for the English. Maybe that's why I married a girl with English parents.

SUPERMAN, however, is my favorite, and I only wish you could publish bigger doses. Boring was in fine form here and I believe it was on the strip that his own style first developed. Until about 1948, the simpler, humorous Shuster look still dominated the artwork; only afterwards did Boring's more illustrative and dynamic style come to the fore. (It's interesting to note that, though SUPERMAN has been drawn by a ton of artists and has appeared in various media, there have been only three definitive interpretations of Superman -- Shuster, Boring and Curt Swan -- though a case might be made for Neal Adams, even though the latter has rarely drawn a SUPERMAN story.) It is a distinct shame that DC doesn't collect the old strips in an annual -- pardon, digest -- or even a limited edition. There have been many strip reprints hitting the fan market -- why not SUPERMAN or BATMAN? At least DC has reprinted many of Jack Burnley's excellent BATMAN Sunday strips. Now DC concentrates mostly on recent, easily obtainable material and stories on their third, fourth, or even fifth go-around. Not to mention that the digest format, while acceptable for the simpler Harvey and Archie styles, does not work well for the typical DC story, which usually has greater detail, smaller panels, and more words per page.

As for the CAPTAIN AMERICA tribute -- I was glad to see it. Cap has been one of my favorite Marvel heroes since he was defrosted in AVENGERS #4. It's too bad your review didn't start with Cap's first solo strips in TALES OF SUSPENSE. A year or two back, madness struck me and I sat down with the entire run. It's amazing the tremendous variablty in quality of the series. Still, there have been artistic highpoints. Kirby, Gil Kane, Steranko, Colan, and recently Byrne, and a handful of fill-ins. And occasioanlly, the book would say something -- some of Lee's stuff, Englehart's and a few others. I still recall how the letter column became a battleground for issues like Viet Nam and the right to dissent, back in the early '70s. Concerning Kirby's last-to-date return to Cap, I didn't care too much for it when I read each book new off the newsstand, but, as with other Kirby stuff which I re-read en masse, I enjoyed it more the second time around.

As for Cap being the only character who has dressed up in the American flag since the '40s, how about Wonder Woman -- red, white, blue, stars -- though not really stripes but an eagle! (Which reminds me of another oversight going around which really rankles us historian types. Paul Levitz advertised DETECTIVE #500 recently as the anniversary for the oldest all-new comic continuously published, at the same that Don and Maggie Thompson compiled a list of continuously-published books which left out the book which deserves Levitz's remark -- ADVENTURE COMICS. ADVENTURE started out as NEW COMICS in 1935 -- which title says it all -- and had changed its name to ADVENTURE [from NEW ADVENTURE] before DETECTIVE COMICS #1 appeared in 1937 -- as the first book devoted to one theme of all-new material, the theme being obvious.)

Just like Bill Henley, most of my back issue-purchasing is devoted to Julie Schwartz-edited titles. (Most of the rest of the old books I buy are Mort Weisinger's Superman family.) Julie's creative staff in the '50s and '60s consistently turned out good-to-excellent work. It's interesting how, in those days, each editor's books almost comprised separate companies, united only by the SUPERMAN-DC masthead. Each editor jealously held onto his own staff and only a few crossed over, and even most of those were generally associated with one editor. Infantino, Fox, Anderson, Broome and Kane worked almost exclusively for Schwartz, giving his books a distinctive and notable look.

I do recall reading (I believe in AMAZING WORLD OF DC) that he was co-editor with Kanigher on some books in the early '50s -- and, I believe, STRANGE ADVENTURES was mentioned. I also wonder about DANGER TRAIL and PHANTOM STRANGER, since Kanigher wrote many of the stories for those books.

Speaking of the Stranger and King Farraday's home book, have you seen the prices for those titles now? P.S. has been going for over $160.00! And I haven't even run across a DANGER TRAIL in months. I don't know if I'll be able to complete my collection. Luckily, I finished THE FLASH before he skyrocketed.

Anyway, I for one like to see an article devoted to Schwartz's books. Heck, if I could get the time together, I'd do it myself. As an aside, I've been assembling a DC index of reprints and their original appearances. So, if you need help on your DC index, I'd be glad to help out.

[I'm proud to announce that we actually got TCR #190 mailed before any of the April Marvels came out -- which should help to bring an end to the complaints of lateness we've suffered the past year. We hope to gain on that date as much as possible so that you get it again before the books appear.

As far as I've been able to determine, Schwartz and Kanigher shared offices, and Kanigher wrote for Schwa on the DANGER TRAIL book, among others. Excepting perhaps handling a fill-in story here and there, I don't think they co-edited, unlike the Jack Schiff-edited books, which were co-edited by Schiff, George Kashdan and Murray Boltinoff.

Speaking of Murray Boltinoff, I must apologize for an ill-chosen description of Eclipso in this column a couple of month's back. In recounting the parallels of the HOUSE OF SECRE features with Marvel characters, I cal Eclipso a "Marvel-copy" and "closely patterned after The Hulk." I seemed to have taken the power of suggestion here from a conversation I was having with a friend of mine about the charac ters, and assumed that Marvel had bee an influence on the genesis of both characters. Sloppy thinking like this makes me angry in other people's artic and I'm astonished I made the error. Eclipso debuted in early '63, just abo the time the original six-issue run of THE INCREDIBLE HULK was ending -- and to base a new character on an experimental character (not to mention a sales failure) is illogical -- not to me tion untrue. Boltinoff maintains that the character was NOT influenced by either Marvel or The Hulk, and all ev dence seems to support him. (The fac remains that there are an amazing nun ber of similarities between the two ch acters: both are monsters who change against their will from scientists whos first name is Bruce, both starred in spl character books, both were anti-hero However, whatever influenced Boltin and series-writer Bob Haney to create Eclipso, it is evident that it wasn't Marvel's then-minor-league characte

And as long as I'm correcting pas errors, I must say that the WONDER WOMAN article written by my friend Murray Ward did not appear in COM FEATURE; it appeared in the first issu of LOC, a fanzine which will be reviewed soon by our fanzine reviewer Gary Ricker. Both fanzines ARE edi by the same people, however, so I su pose there is some basis for my confu MT]

KIM THOMPSON, 196 West Haviland Lane, Stamford, CT 06903: With this latest exchange in TCR #190, the debate between Dwight Decker and Paulette Carroll has become so disjointed and diffuse -- largely because of her numbingly prolix reply -- that no one could reasonably attempt to pursue it without decanting it back to some specifics.

My purposes for writing, then, are twofold: First, to rise to the personal defense of my good friend Dwight Decker, who was subjected to some rather cheap remarks from Ms. Carroll; and second, to drag the debate back to its original arena, namely, Ms. Carroll's mediocre writing.

For all his intellect, knowledge, and writing skills, Dwight Decker is one of the most self-effacingly modest people I know. I was thus flabbergasted when, about three and a half miles into Carroll's piece, I found her taking a vicious swing at his "bragging" about his education. Puzzled, I flipped back to his original statement and discovered that he had done nothing of the sort; Carroll's misrepresentation offers a clear idea of both her muddled thinking and less savory methods of arguing.

Dwight made the point that he, a person with four years of college behind him, had difficulty understanding Carroll's writing. What Dwight was obviously doing was defining his intellectual frame of reference, a wise thing to do when you're about to confess something is beyond you. By submitting evidence that he is in the top bracket of the magazine's readership (intellectually speaking), he was trying to defuse the argument that Carroll's writing was simply over his head. Accusing him of bragging is not only beside the point, it is a cheap and vulgar way of clouding up the waters.

(And, incidentally, Ms. Carroll's syrupy patronizing notwithstanding, four years of college combined with any kind of native intelligence would put a reader in the intellectual elite of virtually any magazine -- particularly THE COMIC READER. I would also like to point out that the French BACCALAUREAT is the equivalent not of four years of American college, but of two. I should know; I have one.)

This throws us back into the original point of contention: Carroll's writing. Again, Carroll, who can be a veritable squid when she chooses to, throws up an ink screen by complaining that Dwight and I are trying to make her write like us. This is clearly an abtuse and foolish misrepresentation of our argument. It should be obvious, even to Ms. Carroll, that there are certain basic rules of writing that must be observed to produce good, lucid prose. These are not repressive and arbitrary laws laid down by dour academics, but empirical rules that have been discovered and are used by good working writers conscious of the necessity of communicating as clearly and elegantly as possible.

My complaint with Carroll is not that she doesn't write like me, or like Dwight, or like any damn person, but that she simply doesn't write like a person particularly sensitive to the exigencies of communication. Her style is gratuitously convoluted and obstruse; it is a genuine chore to plough through her labored syntax, misbegotten similes, and generally muddled prose.

I have a strong suspicion that it would be possible (albeit not easy) for a GOOD editor to take her material and edit it into decent articles because she is quite obviously an articulate, intelligent, and informed woman. Unfortunately, asking "editors" like Tiefenbacher and Sinkovec to do anything beyond correct obvious spelling and grammatical mistakes is like asking a seeing-eye dog to pick out a nice, inexpensive-looking Szechuan restaurant. Thus, all we can do is inveigh against Ms. Carroll and try to make her aware of what is wrong with her words.

Actually, her latest column is a lot more lucid and comprehensible than much of her other work. I am not particularly heartened by this, however, because I suspect it is less a permanent change in her style (which she defends tooth and nail) and more a concession to the fact that the discussion at hand doesn't lend itself to labyrinthine discourses. Some subjects demand clear language; even a sociology teacher will become nearly lucid when he suggests going out for a pizza and beer.

I know no one will believe this, but when I started scanning paragraphs in search of examples to back me up, it took me only two or three tries before running into the second paragraph on page 15. After a sentence fragment (which is okay by me, I hasten to note), she pens, "Since my normal standards of usage were not to be indulged anyway, I proposed ... that we use quotation marks (not banned from the printing press) for the names of magazines." Any way you look at it, this is cacophonous, ugly, muddled writing. "Standards of usage" is redundant, "were not to be indulged" is dreadfully laborded, and her parenthetical remark -- a peculiarly gallic circumlocution -- made me do a double take: I had visions of Menomonee Falls pressmen calling up the TCR offices and saying, "We're sorry, but union rules allow only quotation marks for magazines; tell that Carroll person to straighten out."

Aside from her deranged syntax, Carroll seems unable to resist the urge to go off on innumerable tangents. I have lost count of the times she has suddenly abandoned the point she was making to pop down another sociological rabbit hole, leaving her readers frustrated and impatient. "Get on with it, woman!," I feel like shouting whenever she opens one of her innumerable parentheses.

I suspect this scattershot aspect of her essays is due to a paradoxical combination of two things: the fact that she is an academic, and the fact that she is writing in a forum where she is liberated from the demands of being an academic. Academe prods her into footnoting (parenthetically, in this case) and buttressing her statements beyond endurance; liberation from academe allows her to lose all grip on coherence and indulge her whims and fancies to the hilt. Again, this is something a good editor would catch and correct.

Finally, it is obvious to a multilingual person that Carroll has subtle if irritating problems with the English language. Many of her sentence structures are French, and there are symptoms strewn throughout her copy -- words, expressions, phrases that seem slightly out of whack to the American reader, but can be traced to Gallicisms. Her use of the word "francophone" is, one instance; the word is common in France, but at best obscure and at worst nonexistant in America. (It conjures up visions of what Spain's late Generalissimo might have used to call up his friends with.) Another is her linking of my word "savaging" (as in "brutally tearing to pieces") with "savages" (as in "uncultured barbarians"). Even expressions like "bashing in open editorial doors," which reads funny in English but is a perfectly normal French idiom ("enfoncer des portes ouvertes"), although not really wrong, lend a peculiarly unfocused, dissonant quality to her writing. These are quirks that go beyond personal stylistic preference and into genuinely alienating twists of the language. Quirks that, I say at the risk of beating the point into the ground, would be eliminated by a competent editorial hand.

One more thing, unrelated to Ms. Carroll. When I made the point, a few issues back, that the American way of making comic books had succeeded in stultifying and vulgarizing the medium, suppressing the creative individual artististically and commercially, and generally pounding comics into the dust, one of ye editors shot back with (and I paraphrase): "Well, yes, but if weren't the way it is [sic], there probably wouldn't be all this neat fandom we enjoy being part of." I submit this answer -- whatever form it took originally -- as the single most myopic, ignorant, and foolish statement I have seen this year on the subject of comics. As it is, the final votes are not in: we still have another eight months' worth of COMIC

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READERS to look forward to. Who knows, maybe your response to this letter will include a comparable gem of wisdom.

To close on a positive note, FANDOM CONFIDENTIAL this issue was as hilariously on-target as ever. Fiala and Engel's wit and perceptivity are one of the few positive constants in comics fandom. (Or should that be TWO constants? Or four? Or...?)

Elitistically yours,
Kim Thompson

[Hmmm... How about, "If it hadn't been for slavery, we'd never have had rock and roll?" Or maybe, "Gee Michael Fleisher writes good dialogue."

Have a nice day. - One of the editors, being silly]

DWIGHT R. DECKER, 16 King Arthur Ct., #7, Northlake, IL 60164: After seeing TCR #190, I have come to the conclusion that at this point nothing I can say will convince Paulette Carroll that I don't mean what she seems convinced I mean.

For your benefit, however, I will restate my position as simply and clearly as I can, in the hope that somebody will understand.

Foreign comics, especially European comics, are often excellent. Unfortunately, American fans know little or nothing about them. Someone who knows the subject should write articles introducing European comics to American readers. Paulette Carroll knows the subject but is not doing a good job in her articles. Her articles are difficult to read, not because they are written in a prose style that is too elevated for us low-brows, but because they are BADLY written. They are long and tedious, meander horribly, and are overly-padded with opinionating. Her prose is, if anything, quirky and eccentric.

Paulette Carroll's approach might be valid if European comics were well-known in this country. But they are not. I think right now she should be writing articles that introduce European comics to Americans. She should concentrate on facts about strips and artists, and leave the analysis until later. Preferably much later. Since she is herself French and has been reading French comics all her life, she must know many things of interest about European comics. I wish she would tell us about them.

I am motivated by selfish reasons. I am interested in foreign comics. I want to learn more about them. However, the usual limits of time, money and distance have prevented me from learning as much as I would like on my own. If someone knowledgeable were to write good, meaty articles, I would be able to get answers to my questions. If such articles stimulated more interest among American fans, local dealers might carry foreign comics and I would be able to buy them more easily. If the creators of American comics were more familiar with the fine work being produced overseas, they might be inspired to do better work over here. I do not think Paulette Carroll's article will do any of those things.

There. Isn't that simple? I do hope La Carroll will understand what I am trying to say. I am not challenging her right to breathe good air, nor even to write what she pleases. I just want her to understand that she isn't doing the job that needs to be done with her articles.

I only hope she doesn't seize on some innocuous turn of phrase like the proverbial wolverine with the proverbial rat between its jaws and run with it, as she did with my last letter when I mentioned that "I'm a college graduate and I can read several languages." I did not say that to boast of any splendid intellectual attainments, but merely to make it clear that I find Carroll's writing tough going even though I'm reasonably literate. Any implied insult to the readers of TCR exists solely in Paulette Carroll's mind. According to one figure I saw, something like a third of all American high-school graduates go on to college, and I have no doubt that the percentage in fandom is much higher since fans almost by definition are interested in matters of the printed page. I can't claim any unusual virtues in that respect, certainly. The simple fact of the matter is that Paulette Carroll's articles to date have not been well-written. I am sure that not only do college graduates find reading them something like swimming across a pool filled with molasses, but even the lordly PHILOSOPHIAE DOCTOR, relaxing after a hard day of translating Linear B, must find the tangled Carrollingian prose discouraging.

I think this is a shame. Paulette Carroll is very knowledgeable about foreign comics and could be doing a much better job of introducing them to American readers.

As for her other remarks, I am daunted by her nearly seven pages of small type. Most of the specific bones of contention seem to based on relatively minor matters that could be resolved in private correspondence. Some disagreements boil down to minor differences in style. As, for example, her disdainful charge that I took the "initiative of mistranslating" the title of Herge's first TINTIN album, TINTIN AU PAYS DES SOVIETS. Literally, of course, it is TINTIN IN THE LAND OF THE SOVIETS. However, it sounds strange to American who don't have the tradition of children's books with similar titles, and I took the initiative of rendering the title as TINTIN IN THE SOVIET UNION for the sake of clarity. The two titles mean virtually the same thing, but I believe my version gives a better idea of what the book is about. Until the book is officially translated into English and given a fixed, inalterable title, the matter is pretty much up to individual choice. Does Frau Doktor Carroll still hold a grudge against a translator of the Remarque classic, IM WESTERN NICHTS NEUES, who translated the title as ALL QUIET ON THE WESTERN FRONT instead of the technically more correct NOTHING NEW IN THE WEST?

This is getting out of hand. If this controversy goes on much longer, Paulette Carroll and I will be meeting on the field of honor with our dueling pistols and seconds, and all I ever really wanted was a series of good, meaty, WELL-WRITTEN articles about French-language comics that would answer my questions about the various characters, series, and creators. I just hope that this time I have finally made myself clear.

[I think you have. So has your editor-with-the-selective-memory of names. But Paulette has something to say as well. MT, S.E.P. (Silly Editorial Person)]

PAULETTE CARROLL, Corvallis, OR: I just read my column in #190, including your editorial inserts. While I wish to apologize for having unjustly suspected you on the subject of superheroes, I am glad that the column gave you an opportunity to set the record straight for all readers. Others might also have misconstrued what you call, in your covering letter to me, your "too casually worded ideas." Now the matter is clarified.

A disagreement remains between us on that subject, however, and I don't think that we should pursue that dialogue inside the column at this stage. You are far more knowledgeable than I about the specifics of U.S. comics history, and it is certainly not on THAT level that I wish to quarrel with you. My objections are more fundamental. I feel that, by their very nature, historical speculations à la "what would have happened if," deal with such a complex array of factors and possibilities that they are completely pointless. Kim Thompson was referring to objective and demonstrable differences in the way the two systems (syndicate and European) work, and you responded with conjectures which no one can possibly prove or disprove. This is essentially why I found your answer "disappointing."

To the extent that you might have merely said, "We can't tell what would have happened to the U.S. comics scene if it had worked with the European system, I would have gone along with you.

But judgements on the increased probability of this or that particular outcome are another matter. Authors of time-travel stories have been fond of pointing out their history is composed of an infinite number of minute interdependent occurances, none of which can be safely judged "trivial"; their heroes convincingly change the face of the earth by displacing a pebble. Outside science fiction, however, we can hardly run a control experiment to show us what would have happened "if" -- so that the question DOES remain squarely in the realm of fiction.

It is certainly true that super-heroes are a characteristically American phenomenon. The absence of a visible counterpart in Europe, however, can be attributed to so many probable causes that blaming the "system" for it strikes me as leaping to a very hasty conclusion. There are, for example, large cultural and temperamental differences between the two continents which could easily account by themselves for the small number of European super-heroes. (Honestly, I can't think of a single one, although no doubt some of my readers will be able to come up with examples.) To cite just one specific point, there is a combination of the epic and the magical in super-heroes which has not really had its equivalent in Europe since the CHANSON DE GESTE of the middle-ages, and MAY (caution!) have something to do with the relative youth of the national traditions. There is also, of course, the non-negligible factor of WHO happened to be born a talented European comics artist, and what that influential individual's interests happened to turn to.

Speaking of relative youth, the question of whether or not Prof. Orr would have "written his musical comedy if SPIDER-MAN had ended when Ditko grew tired of it in 1966" is not a matter of speculation, for the simple reason that... he DID write it before 1966! It was never completed due to the press of other musical projects and his inability to find a composer for that particular one. Actually, he tells me that his interest in SPIDER-MAN waned considerably since the late '60s, though he is still fond of his early collection.

May I remind you that a European's loss of interest in his strip does not necessarily spell its demise? The author is free to sell the rights to someone else. MODESTE ET POM-PON, to cite only one example, went through several writers. The main difference between the two systems is not in the possibility or impossibility of such deals, but in who makes the decision and who gets the money. Obviously, all strips are vulnerable to death at the hand of their owners, whether the decree comes from a syndicate boss or from the author.

There are obvious, demonstrable differences in the way the two systems work; as for what the long-range historical effect of their presence or absence on specific aspects of a continent's production may be, this strikes me as such an unrealistically ambitious question that ANY answer has to be meaningless -- or, if you prefer, as meaningful as any other answer.

There are two other matters I would like to tackle in this space.

Along with my first-class contributor's copy of #190, you forwarded a letter addressed to me from the Netherlands. By an amusing irony of fate, the printed version of the attack Mr. Decker launched on me in part on the basis of his knowledge of Dutch comics in general, and EPPO in particular, thus reached me in the same envelope as a very enthusiastic fan letter from... EPPO itself, in the person of Meerten Welleman of the albums division. As Mr. Decker so rightly said, you can't please everyone -- but there can be some solace in finding out WHOM you can please.

Since Meerten encourages me to extend my column into what I consider an ambitiously large new territory, I think readers might be interested in seeing his letter -- and my answer -- in the MAILBOAT. Since doing that without his explicit consent would be absolutely taboo as far as I am concerned, I will write soon to ask for his permission.

Less pleasant, but, I fear, necessary, is the task of bringing the printed version of installment #13 of my column in line with the original text of my manuscript. I am extremely reluctant to do this, but even more reluctant to let the matter stand. I can only hope that TCR's readers share my own appreciation for the pressures and difficulties of your task, and realize that this is definitely NOT intended as a criticism of you, but merely as an effort to set the record straight. I find myself at the receiving end of so many attacks on the grounds of both contents and style that I don't think we should allow accidental problems to be added to the real ones. In other words, I am more than willing to take the heat for my own prose, but not for the accidents or unilateral decisions which alter it after it has left my hands.

To your blue-pencils, "savages" and others who seem to care so much: I will list corrections in order of their importance to me.

Page 21, middle column, right after "ASTERIX": "I would like to point out that the average level of education represented at the 'better' (i.e. academically more respectable) publications.", jibberish, reads in MY text, "I would like to point out that the average level of education represented by my TCR mail is quite commensurate with what I would expect at the 'better'... publications." (Skipped line.)

The next sentence speaks of "... a review... compared to which ANY reaction would shine by its logic..." Well, not quite. I can easily imagine worse, and I have often SEEN worse. This gross exaggeration is the result of another skipped line; I had written "... ANY reaction which has ever come out of my collaboration with TC ('savages' included) would shine by its logic, its relevance..." etc. I think that the point is important and that TCR readers deserve the compliment.

On page 22, towards the end of the middle column, TCR has me saying that I "enjoy the opportunity of writing in less formal tone and less style..." I am at a loss to understand how that would be possible, since style is not measured by quantity. To me, at least, it is a qualitative notion, and I had written "...and less stilted style."

I would dream no more of dream no more of giving Solzhenitsyn's first name as "Alexander" (page 14, third column, second paragraph) than of speaking of "John Paul Sartre" or of referring to Jacques Cartier as "Jimmy Carter." I am aware of his emigration, but was referring here to his birth; furthermore, I have come across no evidence of a late change of name. The spelling "Aleksi" which I used in my ms. is the one given by the card catalogue of his works. I regret the loss of authenticity and autity the standard transliteration suffered in the process of being replaced by a translation.

Towards the top of the same column the reference to "my column on TINTIN" was augmented by an extraneous "and" which could cause confusion. It should read "...and particularly #142... 'Hergé's Ethics...", not "...and particularly #142... AND 'Hergé's Ethics..." This is ONE source, not TWO.

"They are crazy, these Gallo-noeds"??? (Last sentence.) I had intended this as a wink at those of my readers who would know enough French to recognize a twist on one of Gascinny's favorite clichés. I was also, of course, poking fun at myself: early readers of instruments of the column will have recognized the connection between the duality of my stated purpose, and my exposition of the contradictions within the French character in terms of "Gaul" versus "Roman." Unfortunately, while my "Romain" meant "Roman," TCR's "Roman" means "novel." Pardon my French, but it really IS a little better than that! I hope this little slip didn't lead anyone to suspect me of being a fraud with faked Gallic credentials.

In the second paragraph of page 14, where I had written "... much of which TCR readers are unaware of," the second "of" was deleted. Whether

this was done deliberately or by accident, I'd rather not have the readers think that this is MY idea of a grammatical sentence.

To move to the nit-picking department, poor M. Brégue lost his accent on the last line of page 18, and when I cited Mr. Decker's celebrated rhetorical transition "Wait a minute," in the last inch or so of page 21, the question mark was mine, not his, and should have been left outside the quote. Last AND least, I find the recurrent ASTERIX split on page 22 both amusing and unfortunate. The pun is neither intended (I presume), nor relevant, but it DOES tease the eye.

Let me emphasize how SMALL this list of errors actually is in terms of percentage of the printed text. And let me also give blame where blame is due: a lot of this is my fault for a) not double-spacing, and b) probably mailing my manuscript too close to deadlines.

As to the issue of quotation marks for magazine titles: I greatly appreciate TCR's willingness to indulge me in this respect. (INSIDE the framework of my column, this will be more efficient than adding another twist to the phrasing. But, by the same token, I agree 100% with your reasoning as far as the rest of TCR is concerned. Unlike the practice of underlining (a subject on which I am NOT willing to resume debate), the use of quotes is a purely personal convention of mine, and I see no reason at all why TCR should consider generalizing it. (It is NOT accepted usage for magazine titles.)

See you in #14, for which work is proceeding on schedule -- a shorter, double-spaced, all-round more manageable typing assignment.

(I guess we're all agreed that my tangential foray into "what if" was both silly and foolish. Honest -- I wouldn't have said anything, had I known that everybody would take me to task for either a) being ignorant or insensitive to the rotteness inherent in the "company system" or b) irrelevant. One of my problems is that I like irrelevance, even when it leaps beyond mere trivia and ventures into meaningless conjecture. I will attempt to stifle that impulse from here on in.

Also, since we're into flagellation, I have to cop to all the errors listed with no excuse other than possibly I need a new pair of glasses. Quite obviously (beyond being an inadequate editor), I'm not perfect -- and I think you SHOULD point out these errors when they occur and distort your meaning. After 90 issues of error-making, I'm no longer too proud to admit them. (Some solace was gained by the fact that even the lastest issue of the vaunted COMICS PHONEBOOK served up a side order of typos, wrong words and mis-pasted columns in its acidic diet. But then, they had many more pages in which to make their mistakes...) I WAS honestly dismayed enough to reconsider my not sending you your advance galleys prior to publication. If we have the time...

Why didn't I take French in high school instead of German? - MT, H. B.S.S. (Humbled, But Still Silly)]

BEPPE SABATINI, 133 Durand Street, Apt. 5, East Lansing, MI 48823: Paulette Carroll's articles in TCR have been inconceivably bad. She uses ten sentences to make a point one would make better, and often the point is not worth making. Her paragraphs are long, tortuous and mazes of careless digressions, strained metaphors and painfully dissonant language, and at the center of those mazes are outrageous premises that seem to miss entirely the joy and spirit of the work. This stew -- to mix a metaphor, Carroll-like -- is generously spiced with elitism, condescension and contempt for those poor unfortunates not so graced with academia as to share her dim-bulbed distracted viewpoint.

Dwight Decker's original article on Astérix was a meat-and-potatoes, nuts-and-bolts one that introduced me to a beautifully well-characterized, well-written and drawn series of comic albums. In response to a few of his closing paragraphs, I have had to suffer months and months of Carroll's marble-mouthed mangled prose, finding so many interpretations and so much hidden significance in the Astérix albums that the word count of her articles by now surely exceeds the word count of the original books. Why do you continue to publish her stuffy, ponderous and pretentious writing? If I had seen her articles first I might have decided to skip the Astérix books altogether.

She would have us believe that Astérix's popularity is due to his relevance to Gallic history -- but the Astérix books are popular all over the world! She supports ideas about women in ASTERIX with examples from albums written almost twenty years apart. Does she really believe that the role of women -- and Goscinny's opinions about them -- have remained fixed in an ideological vacuum since the series began?

Certainly there is a place for scholarly, well-researched writing about the comics. But to find expressions of French pride and racial animosity or whatever is to miss the point entirely. There are much better indicators of the mood of society than the opinions of two men working over a twenty-year period. Rather, in comics we should look for skill and techniques that make characters that come alive, art that takes our breath away, people and places and humor and love that enrich our lives.

The audience for her Astérix articles was very small -- few people can afford the hundred dollars it now costs to buy a set of Astérix albums. (They are well worth it, by the way -- try Bud Plant or Seagate Distributors.) The audience for articles about ZACK or LE GRAND FOSSE is virtually non-existant. Even if her writing should spark some interest in this material, there is almost NO way to obtain it in this country, and NO way for the overwhelming majority of your readers to simply read it. (Less than 2% of Americans are fluent in a foreign language.) I sincerely doubt if there are more than ten people in your readership who have read a copy of EPPO. Carroll is talking to the wall.

Why not run articles like a checklist of Frank Miller's art, "How to store your comic collection," "How to move or catalogue a large collection," interviews with Dave Sim or Wendy Pini, or a portfolio of all of Hank and Janet Pym's costumes? How about reprints of THIMBLE THEATRE or MODESTY BLAISE, or fan comic stories? A retrospective of the first ten PRICE GUIDEs, with graphs of a few famous issues? I used to love THE WRITER'S SIDE. Why not interview Sheldon Mayer, C.C. Beck, Siegel and Shuster, Fredrick Wertham, or William Gaines, many of whom, to be frank, will not be around much longer to be interviewed? The Fifty Best Comics (or Series) of all time? Worst? A talk with Howard Rogofsky? Ed Shukin? Mike Friedrich? An index of LITTLE ORPHAN ANNIE reprints? More APA-I indexes?

Above all, I would encourage Mike Tiefenbacher to do more writing. His own clear, perceptive prose and his love and knowledge of comics is by far more enjoyable than the Sahara-like writing of a woman who -- and this is the most unbelievable of all -- actually takes pride in writing with "syntactical complexity beyond the powers of comprehension of a college graduate." That is not skill, that is incompetence. Carroll's diarrhetorical barrage of pseudo-intellectualism seems to be mainly for the purpose of justifying her own love of comics (and no amount of credentials can make it any less pseudo).

Folks, there is nothing wrong with loving comics. But their true art lies in the combined narration by words and pictures, and -- like any other art -- the accuracy and perceptivity with which they present people, whether those people are Gauls or ducks or one-eyed sailors. To use them as a sort of social indicator is to look at society through a dim and distorted mirror -- there are much better tools available for observation. To read

[Continued on page 60]

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SUPERMAN by Siegel & Shuster

GO AHEAD, YOU OLD DEARS, PICK OUT WHAT YOU LIKE.
THANKS SO MUCH, BUT WE NEVER ACCEPT GIFTS FROM STRANGERS EVEN FRENCH PASTRY.
ALL RIGHT—IF YOU MUST STAND ON CEREMONY! AS FOR ME, I'M HUNGRY.
MY! WHAT AN ODD WINDOW!
MM... GOOD...
THIEF! ROBBER! PUT DOWN MY PASTRY!
EXACTLY WHAT I'M DOING, FRIEND. PUTTING IT RIGHT DOWN MY GULLET!
COPYRIGHT 1938, MCCLURE NEWSPAPER SYNDICATE

ISN'T THAT FELLOW WITH THE ROLLING PIN FUNNY?
BUT, MR. MICKLEPICKLE! YOU DIDN'T PAY FOR THE PASTRY!
MXYZTPLK'S THE NAME, DEAR LADIES.
YOU COULD BE ARRESTED!
WHAT'S GOING ON HERE?
ARREST THAT MAN FOR LITTERING THE STREETS WITH BROKEN GLASS, OFFICER!
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HE BROKE INTO MY WINDOW! STOLE MY PASTRIES!
THEY'RE VERY GOOD, TOO. HAVE ONE, OFFICER?
A WISE GUY, HUH? I'LL SHOW YOU!
YOU'LL DO NO SUCH THING!
CAN'T YOU SEE THE POOR, LITTLE FELLOW IS HUNGRY?
HERE, DIMWIT—THIS SHOULD TAKE CARE OF THE PASTRY AND THE WINDOW! SO PULL IN YOUR NECK!
AW RIGHT, LADY—BUT CAN'T YOU TALK NICE?

IT'S ALL VERY WELL YOUR OFFERING TO COOK ME A MEAL, BUT I'VE A DELICATE STOMACH. CAN YOU REALLY COOK?
BEGGARDS SHOULDN'T BE CHOOSERS, MISTER MICKLEPICKLE!
THE NAME'S MXYZTPLK— AND I'M NOT A BEGGAR! AND I ARE THE WINNERS OF THE DAIRY PLANET RECIPE CONTEST. WE'RE GOING TO BE PRESENTED WITH AN AWARD.
BESIDES, IF IT'LL MAKE YOU FEEL ANY BETTER, AMELIA BO HORED TO MEET HIM!
(SIGH) IF ONLY SUPERMAN COULD BE THERE! WE'D
SUPERMAN! YOU MEAN MY OLD FRIEND SUPER? HA-HA!
WHAT DO YOU MEAN?
LADIES—IF YOUR DINNER TURNS OUT WELL, I'LL SEE THAT YOU MEET SUPERMAN. BUT MR. ISN'T GOING TO LIKE IT! HA-HA
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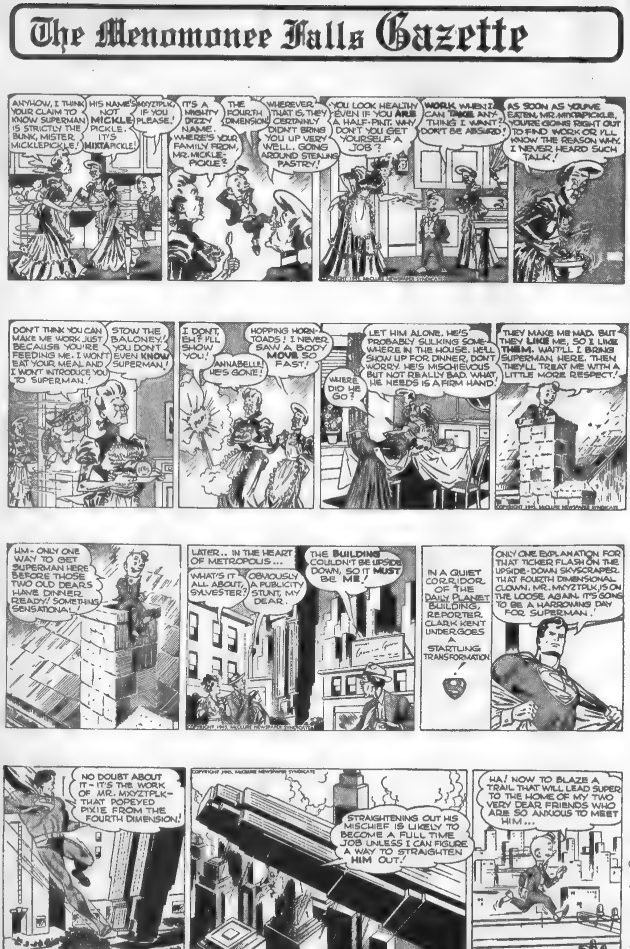
The Menomonee Falls Gazette
ANYHOW, I THINK YOUR CLAIM TO KNOW SUPERMAN IS STRICTLY THE BUNK, MISTER MICKLEPICKLE!
HIS NAME IS NOT MICKLE PICKLE. IT'S MISTAPICKLE!
MOYZTPLK IF YOU PLEASE!
IT'S A MIGHTY DIZZY NAME WHERE'S YOUR FAMILY FROM, MR. MICKLE-PICKLE?
THE FOURTH DIMENSION!
WHEREVER THAT IS, THEY CERTAINLY DIDN'T BRING YOU UP VERY WELL, GOING AROUND STEALING PASTRY!
YOU LOOK HEALTHY EVEN IF YOU ARE A HALF-WIT, WHY DON'T YOU GET YOURSELF A JOB?
WORK, WHEN I CAN TAKE ANYTHING I WANT? I DON'T BE ABSURD!
AS SOON AS YOU'VE EATEN, MR. MYKAPICKLE, YOU'RE GOING RIGHT OUT TO FIND WORK OR I'LL KNOW THE REASON WHY. I NEVER HEARD SUCH TALK!
DON'T THINK YOU CAN MAKE ME WORK JUST BECAUSE YOU'RE FEEDING ME. I WON'T EAT YOUR MEAL AND I WON'T INTRODUCE YOU TO SUPERMAN.
STOW THE BALONEY, YOU DON'T EVEN KNOW SUPERMAN!
I DON'T, EH? I'LL SHOW YOU!
HOPPING HORNTOADS! I NEVER SAW A BODY MOVE SO FAST!
ANNABELLE! HE'S GONE!
LET HIM ALONE, HE'S PROBABLY SULKING SOMEWHERE IN THE HOUSE. HELL SHOW UP FOR DINNER, DON'T WORRY. HE'S MISCHIEVOUS BUT NOT REALLY BAD. WHAT HE NEEDS IS A FIRM HAND.
WHERE DO HE GO?
THEY MAKE ME MAD. BUT THEY LIKE ME, SO I LIKE THEM. WAIT'LL I BRING SUPERMAN HERE. THEN THEY'LL TREAT ME WITH A LITTLE MORE RESPECT.
HM- ONLY ONE WAY TO GET SUPERMAN HERE BEFORE THOSE TWO OLD DEARS HAVE DINNER READY! SOMETHING DRAMATIC!
LATER... IN THE HEART OF METROPOLIS...
WHAT'S IT ALL ABOUT, SYLVESTER?
OBVIOUSLY A PUBLICITY STUNT, MY DEAR.
THE BUILDING COULDN'T BE UPSIDE DOWN, SO IT MUST BE ME!
IN A QUIET CORRIDOR OF THE DAILY PLANET BUILDING, REPORTER CLARK KENT UNDERGOES A STARTLING TRANSFORMATION
ONLY ONE EXPLANATION FOR THAT TICKER FLASH ON THE UPSIDE-DOWN SKYSCRAPER. THAT FOURTH DIMENSIONAL CLOWN, MR. MYZTPLK, IS ON THE LOOSE AGAIN. IT'S GONE TO BE A HARROWING DAY FOR SUPERMAN!
NO DOUBT ABOUT IT - IT'S THE WORK OF MR. MOYZTPLK - THAT POPEYED PIXIE FROM THE FOURTH DIMENSION!
STRAIGHTENING OUT HIS MISCHIEF IS LIKELY TO BECOME A FULL TIME JOB, UNLESS I CAN FIGURE A WAY TO STRAIGHTEN HIM OUT.
HA! NOW TO BLAZE A TRAIL THAT WILL LEAD SUPER TO THE HOME OF MY TWO VERY DEAR FRIENDS WHO ARE SO ANXIOUS TO MEET HIM...
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TCR Top 100 Comic Books

This mo.	Last mo.	Title, number Publisher, format, special features, price if not 50c	No Sold
1	--	DAZZLER No. 1 Marvel	
2	1	THE UNCANNY X-MEN No. 143 Marvel	89583
3	4	THE NEW TEEN TITANS No. 5 DC	74230
4	2	THE AVENGERS No. 205 Marvel	50466
5	3	MOON KNIGHT No. 5 Marvel	48772
6	10	CAPTAIN AMERICA No. 255 Marvel; origin issue	46021
7	5	IRON MAN No. 144 Marvel	44564
8	8	THE AMAZING SPIDER-MAN No. 214 Marvel	43451
9	6	MICRONAUTS No. 27 Marvel-Mego	41811
10	39	DETECTIVE COMICS No. 500 DC, $1.50; 80 pages	41779
11	9	FANTASTIC FOUR No. 228 Marvel	40304
12	13*	KING CONAN No. 5 Marvel; 75¢ 48 pages (R.E. Howard)	40088
13	12	STAR WARS No. 45 Marvel-Lucasfilm	39288
14	14	CONAN THE BARBARIAN No. 120 Marvel-Robert E. Howard	39201
15	7	SECRETS OF THE LEGION OF SUPER-HEROES No. 3 DC; last issue	39141
16	17*	DAREDEVIL No. 169 Marvel	36417
17	18	ROM No. 16 Marvel-Parker Bros.	33455
18	15	MARVEL TEAM-UP No. 102 Marvel; Spider-Man and Ant-Man	32911
19	16	PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 52 Marvel	32719
20	20	THOR No. 305 Marvel	31035
21	19	MARVEL TWO-IN-ONE No. 73 Marvel; The Thing and Ovasar	27482
22	23	STAR TREK No. 12 Marvel-Paramount	27181
23	22	THE DEFENDERS No. 93 Marvel	26722
24	28	SPIDER-WOMAN No. 36 Marvel	25921
25	21	THE INCREDIBLE HULK No. 257 Marvel	25651
26	31	WARLORD No. 43 DC	25311
27	29	MASTER OF KUNG FU No. 98 Marvel	24961
28	25	THE SAVAGE SHE-HULK No. 14 Marvel	24191
29	30	THE SAVAGE SWORD OF CONAN No. 61 Marvel; $1.25, black and white magazine	24131
30	26	THE LEGION OF SUPER-HEROES No. 273 DC	20921
31	48*	ADVENTURE COMICS PRESENTS DIAL 'H' FOR HERO No. 479 DC; first DIAL "H" FOR HERO issue	20571
32	25*	MARVEL SPOTLIGHT No. 11 Marvel; Captain Universe; last issue	19431
33	32	JUSTICE LEAGUE OF AMERICA No. 188 DC	19411
34	30*	MAN-THING No. 9 Marvel	19061
35	35	GHOST RIDER No. 54 Marvel	18151
36	36	GREEN LANTERN No. 138 DC	17681
37	34	DC COMICS PRESENTS No. 31 DC; Superman and Robin	17621
38	40	SUPERMAN No. 357 DC	15771
39	38	BATMAN No. 333 DC	15501
40	44	THE NEW ADVENTURES OF SUPERBOY No. 15 DC	14961
41	43	THE FLASH No. 295 DC	14661
42	42	ACTION COMICS No. 517 DC	14471
43	41	THE BRAVE AND THE BOLD No. 172 DC; Batman and Firestorm	14071
44	44*	THE HULK! No. 25 Marvel; $1.25; black and white magazine	11661
45	47	WONDER WOMAN No. 277 DC	10851
46	48	MYSTERY IN SPACE No. 11 DC; last issue	10211
47	50*	THE SUPERMAN FAMILY No. 206 DC; $1.00; 48 pages	9541
48	53	HEAVY METAL No. 46 1V4#101 HM; $2.00; color magazine	8491
49	50	JONAH HEX No. 46 DC	8101
50	52	MARVEL TALES STARRING SPIDER-MAN No. 125 Marvel; reprints	7201
51	49	MARVEL SUPER ACTION STARRING THE AVENGERS No. 29 Marvel; reprints	7061
52	54*	THE BEST OF DC No. 10 DC; Origins of Super-Villains; 95¢ digest	6601
53	57*	1994 No. 17 Warren; $2.00; black and white magazine	5341
54	56*	MARVEL SUPER-HEROES STARRING THE HULK No. 95 Marvel; reprints	5331
55	56	GHOSTS No. 98 DC	4731
56	57	VAMPIRELLA No. 94 Warren; $2.00; black and white magazine	4211
57	55*	THE ROOK No. 7 Warren; $2.00; black and white magazine	4161
58	75	UNCLE SCROOGE No. 183 Whitman-Walt Disney; reprints	3991
59	58	SUPER FRIENDS No. 42 DC	3971
60	59*	DC SPECIAL BLUE-RIBBON DIGEST No. 7 DC; Sgt. Rock reprints; 95¢ digest	3901
61	60	EERIE No. 119 Warren; $2.00; black and white magazine	3781
62	62	HOUSE OF MYSTERY No. 290 DC; I, Vampire debut	3731
63	61	CREEPY No. 125 Warren; $2.00; black and white magazine	3701
64	59	THE UNEXPECTED No. 208 DC	3601
65	63	UNKNOWN SOLDIER No. 247 DC	3591
66	87	WALT DISNEY'S COMICS AND STORIES No. 485 Whitman-Walt Disney, half reprint material	3421
67	64	WEIRD WAR TALES No. 97 DC	3421
68	65	SGT. ROCK No. 350 DC	3411
69	67	SECRETS OF HAUNTED HOUSE No. 34 DC	3351
70	68	G. I. COMBAT No. 227 DC, $1.00, 48 pages	2851
71	70*	SPIDEY SUPER STORIES No. 51 Marvel	2681
72	76*	BATTLE OF THE PLANETS No. 10 Whitman-Sandy Frank, last issue	2491
73	73*	BUCK ROGERS No. 11 Whitman-Robert C. Dille	2301
74	71*	DONALD DUCK No. 226 Whitman-Walt Disney, reprints	2011
75	73	CRAZY Magazine No. 71 Marvel; $1.25; black and white magazine	1621
76	72	RICHIE RICH No. 200 Harvey	1421
77	90*	RICHIE RICH DOLLARS AND CENTS No. 101 Harvey	1351
78	84*	RICHIE RICH GEMS No. 35 Harvey	1351
79	85*	RICHIE RICH GOLD AND SILVER No. 34 Harvey	1351
80	80*	RICHIE RICH PROFITS No. 39 Harvey	1351
81	87*	RICHIE RICH SUCCESS STORIES No. 97 Harvey	1341
82	83*	RICHIE RICH AND CASPER No. 38 Harvey	1321
83	89*	RICHIE RICH CASH No. 39 Harvey	1321
84	--	RICHIE RICH FORTUNES No. 55 Harvey	1321
85	85*	RICHIE RICH AND GLORIA No. 18 Harvey	1311
86	--	RICHIE RICH AND DOLLAR THE DOG No. 17 Harvey	1301
87	--	RICHIE RICH ZILLIONZ No. 25 Harvey	1281
88	--	MICKEY MOUSE No. 210 Whitman-Walt Disney; reprints	1211
89	--	SAD SACK No. 279 Harvey	1141
90	--	HOT STUFF No. 159 Harvey	1041
91	--	LOONEY TUNES No. 36 Whitman-Warner Bros	851
92	--	TWEETY AND SYLVESTER No. 108 Whitman-Warner Bros.	851
93	--	TOM AND JERRY No. 333 Whitman-M-G-M, reprints	841
94	--	YOSEMITE SAM No. 71 Whitman-Warner Bros	841
95	--	WINNIE-THE-POOH No. 23 Whitman-Walt Disney	821
96	79*	ARCHIE COMICS DIGEST MAGAZINE No. 46 Archie, 95¢; digest	801
97	96*	ARCHIE...ARCHIE ANDREWS WHERE ARE YOU DIGEST No. 17 Archie; 95¢, digest	781
98	00	ARCHIE GIANT SERIES MAGAZINE No. 505 Archie; The World of Jughead	741
99	90	JUGHEAD No. 309 Archie	741
100	92	ARCHIE No. 301 Archie	731

PARTICIPATING SHOPS: Bonney's Books & Comics, Norman, OK; Graphic Arts Comic Shop, Charlottesville, VA; Benders, Hampton, VA; The Comic Store, Lancaster, PA; Comics & Comix, Santrancisco, Palo Alto, Citrus Heights, Berkeley, Sacramento, CA; Adventure Three, Phoenix, AZ; FantaCo Enterprises, Albany, NY; Eide's Comix, SF and Records, Pittsburgh, PA; The Bork Nook, Champaign, IL; Cosmic Comics, Cleveland, OH; Supersnipe, New York, NY; Bill and Bob's Comic Store, Brooklyn, NY; Best American Comics/Superhero Universe, Cambridge, MA; Trade-A-Tape Comic Center, Lincoln, NE; RTC Comics Ltd, Colorado Springs, CO; Curious Book Shop, East Lansing, MI; Larry's Comic Shop, Chicago, IL; Starship Enterprises, Hollywood, FL; Paperback Junction, Cincinnati, OH, The Comic Rack, Spokane, WA, Fantastic Worlds Bookstore, Fort Worth, TX, Oak Leaf Stamps & Comics, Mason City, IA, Bookie Parlor, Dayton, OH, Bob's Comics, Lawndale, CA; Comic Carnival & Nostalgia Emporium, Indianapolis, IN; Comic Kingdom, Chicago, IL

FANDOM CONFIDENTIAL

with Jim Engel & Chuck Fiala

this month: POPEYE INTERVIEW

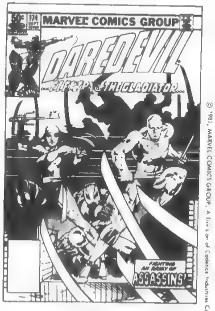
POPEYE, "WELCOME ABOARD" SO TO SPEAK! I'VE BEEN A FAN OF YOURS FOR YEARS! I WISH JIM WAS HERE, BUT HE'S UH.. REAL SICK!
I YUNNERSTAN THAT "SWABBIE" HAS UH.. ONE "MONSKER" OF A COLD! UNFORTUNATELY, I YAM NOT FEELINK TOO GOOD MESELF!
ARF ARF!
YES, UM.. MAYBE WE SHOULD EXPLAIN TO OUR AUDIENCE ABOUT THE DOG..
I IS HAVINK THROAK PROBLINKS, MATES! SOS, I SHAN'T EMPLOYINK THIS CRANKES TO DO ME UMKOWNK FOR ME, SINCE THAT IS ONE OF ME TRADEMARKIANKS, AN ESPESHKALLY HARD ON ME THROAK!
ARF ARF!
JIM, I CAN'T GO THROUGH WITH THIS! I DON'T KNOW HOW I LET YOU TALK ME INTO THIS! IN THE FIRST PLACE! NOBODY WOULD BELIEVE THAT CHEAP GET-UP! YOUR HAIRS THE WRONG COLOUR, THAT "PIPE" IS A LOUSY DIXIE CUP ATTACHED TO A STRAW, YOU CAN'T EVEN KEEP THE SAME EYE CLOSED FOR THREE CONSECUTIVE SHOTS, AND THAT "RETOUCHINGS" ON YOUR ARMS IS TOO CRUDE TO BE TRUE! NOT TO MEATION THE BIT WITH THE DOG!!!
PAY NO ATTENSHIAK, FOLKS! ME FRENY HERE MUS' BE POSSESSEKED BY "SPIRIKS" OR SOMETHINK!
ARF ARF!
JIM KNOCK IT OFF! ENOUGH IS ENOUGH! YOU'RE TOO LATE TO CASH IN ON THE POPEYE MOVIE ANYWAY! NOW GET OUT OF THOSE RIDICULOUS CLOTHES! IF YOU HURRY WE CAN USE THE LAST TWO PANELS FOR NEWS OR MAIL!
IF I HAD ME SPINICHK YOUSE WOULD NOT HUMILIAKE ME LIKE THISK!
OH, FOR CRYING OUT LOUD!!
"WHO KNOWS WHAT EVIL LURKS IN THE HEARTS OF MEN?"
AAARGGH!! OH, WHY DOI LET MYSELF GET INVOLVED IN THESE THINGS?
C'MON, CHUCK! THE MOVIE ISN'T EVEN OUT YET! WE CAN SCOOP EVERYBODY!

PIX BY RUSS VAN DYKE

SPECIAL THANKS TO TIGGER THE WONDER DOG

Marvel Coming

DAREDEVIL No. 174, September. "The Assassination of Matt Murdock" is by Frank Miller and Klaus Janson. Matt does it to himself when he takes The Gladiator's case and becomes a target of The Ninja. Also with a finger in things: Elektra. Miller and Janson did the cover. [5/26]



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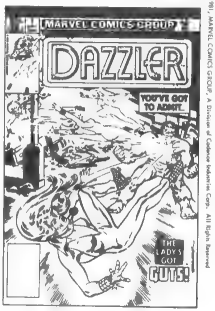
DAZZLER No. 7, September. "... But The Hulk Can Kill You" is by Tom DeFalco, Danny Fingeroth, Frank Springer, Quick Draw, and Armando Gil. The battle between Dazz and the Hulk continues, as ol' Greenguy proves he's not a music lover. Springer did the cover. [5/26]

KA-ZAR THE SAVAGE No. 6, September. "Brief Encounters" is by Bruce Jones, Brent Anderson and Carlos Garzon. While Ka-Zar lies mortally (!) wounded, Shanna has hallucinations. Anderson did the cover. [5/26]



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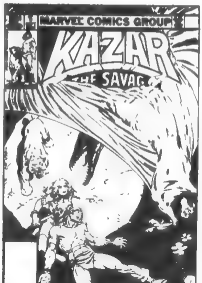
KING CONAN No. 7, September. "A Clash of Kings" is by Roy Thomas, John Buscema and Ernie Chan. Conan has his final battle with Yezigerd, as he continues to search for Zenobia. Buscema did the cover. [5/26]

MARVEL SUPER-HEROES STARRING THE INCREDIBLE HULK No. 101, September. "The World, My Jury" is by Gary Friedrich, Dick Ayers, Herb Trimpe and John Severin, from THE INCREDIBLE HULK #153. Trimpe and Severin did the cover. [5/26]

MARVEL TWO-IN-ONE No. 79, September. "Shanga, The Star-Dancer" is by Tom DeFalco, Ron Wilson and Chic Stone. If your remember The Invaders, you remember the Liberty Legion, and if you remember them, you remember The Blue Diamond. Well, he's pretty old by now, but he's still got enough vinegar to team with The Thing to face Shanga -- and to fall in love with her, too. Wilson and Stone did the cover. [5/26]

SPIDEY SUPER STORIES No. 54, September. [5/26]



STARBURST No. 33, September. An interview with Margot (Lois Lane) Kidder, another with miniature-builder Martin Bower, another with Hammer Films make-up man Roy Ashton, and articles on the making of Disney's SNOW WHITE, ALTERED STATES and THE BRIDE OF FRANKENSTEIN, make up this issue. [5/26]

THE AMAZING SPIDER-MAN No. 220, September. "Blues For Lonesome Pinky" is by Denny O'Neil and Alan Kupperberg. This story is about an untalented Parker-neighbor who stars in a nightclub while Spider-Man takes on Ramrod -- but the issue MAY be

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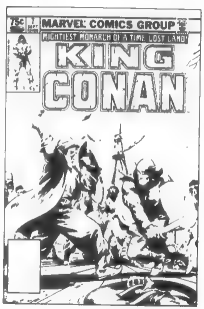
a Spider-Man/Moon Knight team-up issue. If the former, Bob Wiacek did the cover; if the latter, then Bob Layton did. [6/2]

CAPTAIN AMERICA No. 261, September. "Celluloid Heroes" is by J. Marc DeMatteis, Mike Zeck and Quick Draw. Cap travels to Hollywood to confront the bogus Nomad, while the mysterious Teacher and The Ameridroid plot Cap's downfall. Zeck did the cover. [6/2]

CRAZY MAGAZINE No. 77, August. In this issue: a POPEYE parody by Paul Kupperberg and Bob Camp; other features include "Playpen Magazine" by Don Gutmany; "Dismal Acres Orphanage" by Ralph Reese; "Kinetic Kids" by Steve Mellor; 'Howard the Duck" by Steve Skeates, Pat Broderick and Armando Gil; "Behemoth Jack" by David Allikas and Dave Morris; "Teen Hulk" by Jim Owlsley and Marie Severin; and cover by Bob Larkin. [6/2]

GHOST RIDER No. 60, September. "To Slay A Demon" is by Michael Fleisher, Herb Trimpe, Mike Esposito



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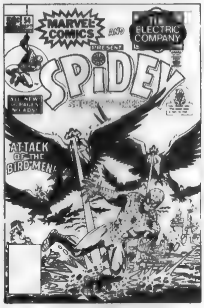
and Don Perlin. GR takes on a voodoo master in the subway system of Chicago... Herb Trimpe and Bob Wiacek did the cover. [6/2]



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THE MICRONAUTS No. 33, September. "Tropica" is by Bill Mantlo, Pat Broderick and Danny Bulanadi. Acro-year battles for his very existence on Tropica, while the rest of the team continues to look for the keys to the Enigma Force. (Suggestion? Next time put them on a chain.) Bob Layton did the cover. [6/2]

MOON KNIGHT No. 11, September. "To Catch A Killer" is by Doug Moench, and Bill Sienkiewicz. The Moon Knight is at the Mardi Gras when the wife of French makes her return, for a sour note at the festivities. Sienkiewicz di.. the cover. [6/2]

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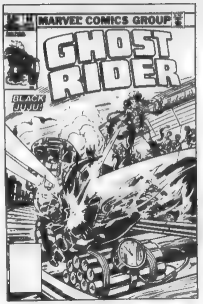
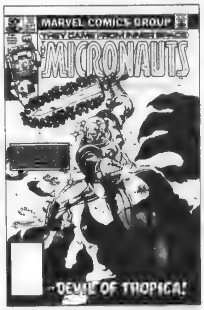
THE SAVAGE SHE-HULK No. 20, September. "To Stay The She-Hulk" is by David Kraft, Mike Vosburg and Frank Springer. Pop Walters discovers he's got a green (yet buxom) daughter, and Jennifer has to decide who she



really is. Vosburg and Milgrom did the cover. [6/2]

THE SAVAGE SWORD OF CONAN No. 67, August. "Plunder of Death Island" is by Roy Thomas, John Buscema, Alfredo Alcala and Kerry Gammill. Another inventory story from the Thomas file has our intrepid hero on a ship filled with living dead. Also, along with another CHANE adventure by Gil Kane is a story by Bruce Jones and Baron Yoshimoto, described as Japan's foremost comics artist. Ramas Kukalis did the cover. [6/2]



THOR No. 311, September. "Grief More Than A God May Bear" is by Doug Moench, Keith Pollard and Gene Day. A matter of priorities: to save the life of one wounded ghetto child or that of a clinic at the mercy of angry protestors? Also, a Tale of Asgard, "A Call To Arms" by Ralph Macchio, Pollard and Day. Pollard did the cover. [6/2]

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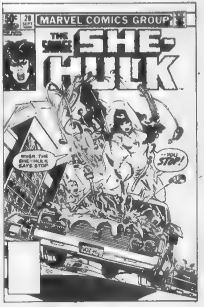
THE AVENGERS No. 211, September. "By Force of Mind" is by Jim Shooter, Gene Colan and Dan Green. Even we're not sure just who Shooter has chosen to stick or join the new line-up of Avengers, Mark XXXIV (or so). Colan and Green did the cover. [6/9]



CONAN THE BARBARIAN No. 126, September. "Blood Red Eye of Truth" is by J. Marc DeMatteis, John Buscema and Bob McLeod. Conan is sent to retrieve the eye of a mystical serpent: a precious, mystical gem. Buscema and Terry Austin did the cover. [6/9]

EPIC ILLUSTRATED No. 7, August. This issue features "Holocaust" by Neal Adams; "The Comedy" by Dean Motter; "UFO" by Tim Conrad; and another helping of Jim Starlin's META-MORPHOSIS ODYSSEY. Also included is an interview with once-Marvel artist Barry Windsor-Smith; Windsor-Smith did the cover. [6/9]

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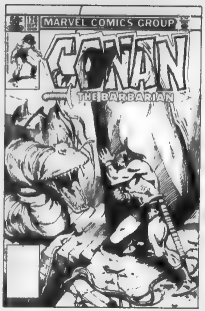
THE INCREDIBLE HULK No. 263, (It Might As Well Rain Until) September. "I Feel The Earth Move Under



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My Feet" is by Bill Mantlo, Sal Buscema, and Carol King. Landslide and Avalanche catch Rick, Betty and the Hulk in the middle of an earthly upheaval. Al Milgrom did the cover. [6/9]

MARVEL SUPER SPECIAL No. 19, August. This issue adapts the new JAMES BOND entry, FOR YOUR EYES ONLY in complete form and it's by Denny O'Neil and Howard Chaykin. (A paperback version of this also appears on this date.) Chaykin did the cover. [6/9]

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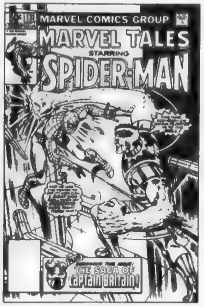
MARVEL SUPER SPECIAL No. 20, August. This issue features DRAGONSLAYER, a new Paramount/Disney collaboration, adapted by Denny O'Neil, Marie Severin and John Tartaglione. (The paperback of this is also on sale on this date.) [6/9]

MARVEL TALES STARRING SPIDER-MAN No. 131, September. From AMAZING SPIDER-MAN #154, "The Sandman Always Strikes Twice" is by Len Wein, Sal Buscema and Mike Esposito. Also included is the first adventure of Captain Britain, reprinted from CAPTAIN BRITAIN #1 (making its U.S. debut), by Chris Claremont, Herb Trimpe and Fred Kida. John Romita did the cover. [6/9]



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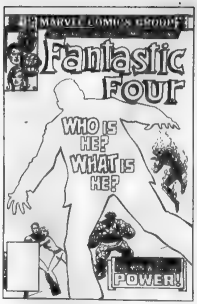
POWER MAN AND IRON FIST No. 73, September. "Wraith, Color or Creed" is by Mary Jo Duffy, Greg LaRocque and Ricardo Villamonte. Mr. Fantastic wants Luke and Danny for a job: Stop Rom, Spaceknight and suspected badguy. Frank Miller did the cover. [6/9]

ROM No. 22, September. "The Rocksteers' Revival" is by Bill Mantlo, Sal Buscema and Joe Sinnott. Rom is joined by the similarly-outfitted Torpedo, and the identity of the Dire Wraiths is finally revealed. Al Milgrom did the cover. [6/9]

THE UNCANNY X-MEN No. 149, September. "And The Dead Shall Bury The Living" is by Chris Claremont, Dave Cockrum and Joe Rubinstein. Nothing but trouble: The X-Men are in a Siberian earthquake; Colossus is in the hands of the KGB; and Cyke is trapped on Magneto's island. Cockrum and Rubinstein did the cover. [6/9]

BIZARRE ADVENTURES No. 27, August. Stepping into the breach for the overdue RED SONJA issue is this UNCANNY X-MEN special. Included are a Phoenix story by Chris Claremont, John Buscema and Klaus Janson; a Nightcrawler story by Mary Jo Duffy, Dave Cockrum and Ricardo Villamonte; and Iceman by Duffy, George Perez and Alfredo Alcala. Paul Gulacy did the cover. [6/16]

THE DEFENDERS No. 99, September. "The Final Conflict" is by J. Marc DeMatteis, Don Perlin and Joe Sinnott. The Silver Surfer, Sub-Mariner and Devil-Slayer guest-star as the Defenders mop up the Six-Fingered Hand. Marshall Rogers did the cover. [6/16]



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FANTASTIC FOUR No. 234, September. "The Man With The Power" is by John Byrne. To take on the living planet, Ego, the FF need the aid of the most powerful man on Earth. The problem: neither they nor he know who he is. Byrne and Terry Austin did the cover. [6/16]

IRON MAN No. 150, September. "Knightmare" is by David Michelinie, John Romita Jr. and Bob Layton. In this double sized 75¢er, the trail of Dr. Doom through time leads to the days of King Arthur -- as Doom teams up with Morgan LeFay. Romita Jr. and Layton did the cover. [6/16]

MARVEL SUPER ACTION No. 35, September. Reprinted from AVENGERS #35 is "Pursue The Panther" by Roy Thomas, John Buscema and Tom Palmer. Also included is an Avengers pin-up by Bob Budiansky and Frank Giacoia. John Buscema and Palmer did the cover. [6/16]

MARVEL TEAM-UP No. 109, September. "Critical Mass" is by Tom DeFalco, Herb Trimpe and Mike Esposito. A triple team-up, with Spider-Man, Paladin and Dazzler vs. Thermo. Trimpe and Bob Wiacek did the cover. [6/16]

MASTER OF KUNG FU No. 104, September. "Fight Without Reason" is by Doug Moench and Gene Day. Shang-Chi once again meets up with Shen Kuei -- The Cat. Day did the cover. [6/16]

PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 58, September. "Ring Out The Old, Ring In The New" is by Roger Stern, John Byrne and Vince Colletta. Spidey has a good day for a change besting The Ringer, while a new foe waits offstage -- little does he know that this is John Byrne's only issue. Byrne and Joe Rubinstein did the cover. [6/16]

RAIDERS OF THE LOST ARK No. 1, September. Presenting the first third of the adaptation of the film, this issue is by Walt Simonson, John Buscema and Joe Rubinstein. Buscema did the cover. [6/16]

STAR WARS No. 51, September. "An Evil Reborn" is by David Michelinie, Walt Simonson and Tom Palmer. A new plotline begins as the team battles a new Empire weapon deadlier than the Death Star. Simonson and Palmer did the cover. [6/16]

WHAT IF? No. 29, September. "What If The Avengers Beat Up Everybody?" is by Steve Grant and Alan Kupperberg. The original Avengers become the only heroes left on Earth. The back-up stories are the conclusion of the

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THOR series of the mid-'60s, TALES OF THE INHUMANS, "The Search For The Great Refuge" by Peter Gillis, Ron Wilson and Joe Sinnott; and "What If The Sub-Mariner Had Never Regained His Memory" by Steve Grant, Rich Buckler and Bob McLeod. Mike Golden did the cover. [6/16]

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HOT STUFF No. 161, July. [4/16]

RICHIE RICH AND HIS GIRL FRIENDS No. 10, July. [4/16]

RICHIE RICH DIAMONDS No. 53, July. [4/16]

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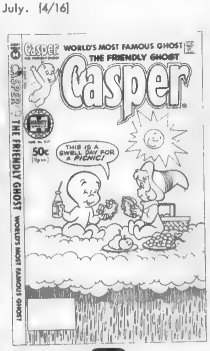

RICHIE RICH FORTUNES No. 57, July. [4/16]

RICHIE RICH AND CADBURY, THE PERFECT BUTLER No. 18, July. [4/23]

RICHIE RICH CASH No. 41, July. [4/23]

RICHIE RICH SUCCESS STORIES No. 99, July. [4/23]

RICHIE RICH ZILLIONZ No. 27, July. [4/23]

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RICHIE RICH AND DOLLAR THE DOG No. 19, July. [4/30]

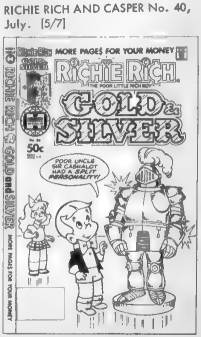
RICHIE RICH DOLLARS AND CENTS No. 103, July. [4/30]

RICHIE RICH PROFITS No. 41, July. [4/30]

SAD SACK No. 281, July. [4/30]

RICHIE RICH No. 204, July. [5/7]

RICHIE RICH AND CASPER No. 40, July. [5/7]



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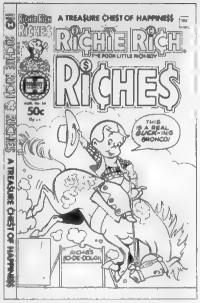

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THE FRIENDLY GHOST, CASPER No. 217, August. [5/14]

RICHIE RICH AND GLORIA No. 20, August. [5/14]

RICHIE RICH GEMS No. 37, August. [5/14]

RICHIE RICH GOLD AND SILVER No. 36, August. [5/14]

DEVIL KIDS No. 106, August. [5/21]

RICHIE RICH BANK BOOKS No. 53, August. [5/21]

RICHIE RICH MILLIONS No. 107, August. [5/21]

RICHIE RICH RICHES No. 54, August. [5/21]

RICHIE RICH AND JACKIE JOKERS No. 44, August. [5/28]

RICHIE RICH JACKPOTS No. 53, August. [5/28]

RICHIE RICH MONEY WORLD No. 53, August. [5/28]

SAD SACK AND THE SARGE No. 150, August. [5/28]

RICHIE RICH No. 205, August. [6/4]

RICHIE RICH VACATION DIGEST No. 6, August. [6/4]

RICHIE RICH VAULTS OF MYSTERY No. 41, August. [6/4]

HOT STUFF No. 162, September. [6/11]

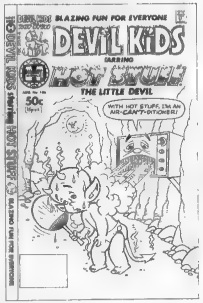
RICHIE RICH AND CASPER No. 40, September. [6/11]

RICHIE RICH BILLIONS No. 42, September. [6/11]

RICHIE RICH INVENTIONS No. 20, September. [6/11]

RICHIE RICH AND HIS GIRL FRIENDS No. 11, September. [6/18]

RICHIE RICH DIAMONDS No. 54, September. [6/18]



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RICHIE RICH DIGEST WINNERS No. 10, September. [6/18]

RICHIE RICH FORTUNES No. 58, September. [6/18]

RICHIE RICH AND CADBURY, THE PERFECT BUTLER No. 19, September. [6/25]

RICHIE RICH SUCCESS STORIES No. 100, September. [6/25]

RICHIE RICH ZILLIONZ No. 28, September. [6/25]

SAD SACK No. 282, September. [6/25]

RICHIE RICH No. 206, September. [7/2]

RICHIE RICH CASH No. 42, September. [7/2]

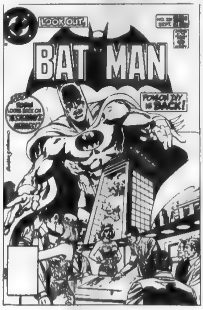
RICHIE RICH MILLION DOLLAR DIGEST No. 4, September. [7/2]

RICHIE RICH PROFITS No. 42, September. [7/2]

DC Coming Co

ARAK/SON OF THUNDER No. 1, September. "The Sword and the Serpent" is by Roy Thomas, Ernie Colon and Tony DeZuniga. A youth fished out of the ocean by a Viking boat crew becomes an unintentional Viking himself, with a mission: to find out if he really is the son of Thunder. Colon and Dick Giordano did the cover. [6/4]

BATMAN No. 339, September. "A Sweet Kiss of Poison" is by Gerry Conway, Irv Novick and Steve Mitchell. You can look but you better not touch -- Poison Ivy's back. Robin also stars in a story of his own, "Yesterday's Heroes" by Conway, Novick and Bruce Patterson. Rich Buckler and Dick Giordano did the cover. [6/4]



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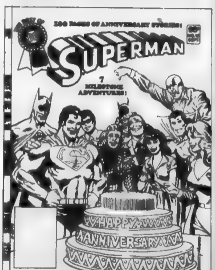
THE BEST OF DC No. 16, September. This is a SUPERMAN anniversary issue, and its reprints include: "The Origin of Superman" (from SUPERMAN #53) by Al Plastino; "The Super-Key To Fort Superman" (ACTION COMICS #241) by Wayne Boring; "The War Between Jimmy Olsen and Superman" (ACTION #253) by Curt Swan; "The Conquest of Superman" (ACTION #277) by Curt Swan and John Forte; "The Trial of Superman" (ACTION #301) by Al Plas-



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tino; "The Superman-Batman Split" (WORLD'S FINEST #176) by Neal Adams; and "Make Way For Captain Thunder" (SUPERMAN #276) by Elliot Maggin, Swan and Bob Oksner. Rich Buckler and Dick Giordano did the cover. [6/4]

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DC COMICS PRESENTS No. 37, September. "The Stars, Like Moths..." is by Roy Thomas and Jim Starlin. Superman teams up with Hawkgirl to solve a space-type mystery. Then, we discover "Whatever Happened To Rip Hunter, Time Master?" by Mike Tiefenbacher, Alex Saviuk and Vince Colletta. Rip and crew finally get an origin story. Starlin did the cover. [6/4]

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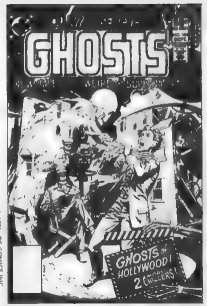
DC SPECIAL BLUE-RIBBON DIGEST No. 13, September. This issue spotlights the second-go-round of STRANGE SPORTS STORIES from the '70s, and includes: "The Great Super-Star Game" by Bob Rozakis, Dick Dillin and Frank McLaughlin (from DC SUPER STARS #10); "Challenge of the Faceless Five" by Cary Bates and John Rosenberger (from STRANGE SPORTS STORIES #4); "Man



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With the Golden Gloves" by Denny O'Neil, Irv Novick and Dick Giordano (STRANGE SPORTS #4); "Volley of Death" by Frank Robbins and Giordano (STRANGE SPORTS #2); "A Tall Tale of Tenpins" by Frank Robbins, Curt Swan and Bob Oksner (STRANGE SPORTS #1); "The Man Who Leaped Over The Earth" by Elliot Maggin and Giordano (STRANGE SPORTS #3); "Hockey-Mask of Death" by Robbins and Rosenberger (STRANGE SPORTS #5); "Gridiron Knightmare" by Robbins, Swan and Giordano (STRANGE SPORTS #3); plus a real oldie, "Warrior of the Weightless World" by John Broome, Carmine Infantino and Joe Giella (from THE BRAVE AND THE BOLD #49). Rich Buckler and Giordano did the cover. [6/4]

THE FLASH No. 301, September. "And The Beat Goes Off" is by Cary Bates, Carmine Infantino and Bob Smith. Much consternation arises when Barry's boss blows up -- literally. Also, Firestorm stars in "How Laughs The Hyena" by Gerry Conway, Denys Cowan and Smith. Infantino and Smith did the cover. [6/4]

GHOSTS No. 104, September. Following the intra page by Cary Burkett, Howard Bender and Tony DeZuniga are: "The First Ghost" by Robert Kanigher, Silvestri and DeZuniga; "The Ghosts of Hollywood" by Kanigher, Bender and Larry Mahlstedt; and "What Makes a Ghost?" by Kanigher, Keith Giffen and John Beatty. All three stories are interrelated. Luis Dominguez did the cover. [6/4]

G.I. COMBAT No. 233, September. This issue's Haunted Tank tales are called "Between Two Flags" and "The Crew That Would Not Die," both by Robert Kanigher, Sam Glanzman and Dick Ayers. Also, the O.S.S. is spotlighted in "Flower For a Firing Squad"

by Kanigher and E.R. Cruz. Other features: "The Dummy G.I.s" by Arnold Drake and Gerry Talaoc; an Unknown War feature, "Homecoming For a Fighting Gurkha" by Kanigher and Tenny Henson; "Kickback" by Carl Wessler and Dick Ayers; War Game" by Kanigher and Ayers; and a Combat Album by Glanzman. Joe Kubert did the cover. [6/4]

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JONAH HEX No. 52, September. "Resuce" is by Michael Fleisher, Dick Ayers and Tony DeZuniga. Jonah is -- rescued? Also, another episode entitled "Bat Lash" stars Bat Lash in a story by Len Wein, Cary Bates and Dan Spiegle. DeZuniga did the cover. [6/4]

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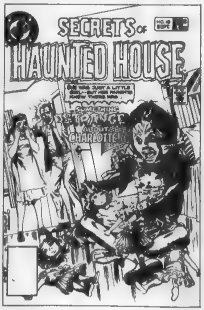
JUSTICE LEAGUE OF AMERICA No. 194, September. "Death Is In The Cards" is by Gerry Conway, George Perez and John Beatty. The JLA battle deadly tarot cards. Perez did the cover. [6/4]

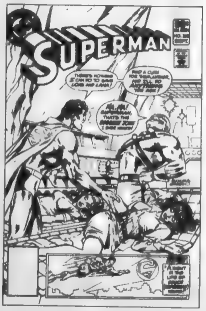
THE NEW TEEN TITANS No. 11, September. "When Titans Clash" is by

Marv Wolfman, George Perez and Romeo Tanghal. And that's about all we know. Perez did the cover. [6/4]

SECRETS OF HAUNTED HOUSE No. 40, September. Abel introduces the issue in a sequence by Robin Snyder, Howard Bender and Tony DeZuniga; stories include: "Something Strange About Charlotte" by Carl Wessler, Romeo Tanghal and Bob Smith; "The Crystal Crack'd" by Jack C. Harris and Rodin Rodriguez; an untitled page by Dave Manak; and Mr. E's last adventure, "The Were-Witch of Boston" by Bob Rozakis and Dan Spiegle. Rich Buckler and Dick Giordano did the cover. [6/4]



SUPERMAN No. 363, September. "The Dying Day of Lois and Lana" is by Cary Bates, Curt Swan and Frank Chiaramonte. Lois and Lana continue to slip away from the virus that killed Ma and Pa Kent. Also, another Just Imagine episode, "A Night In The Life of Bruce (Superman) Wayne" by Bob Rozakis, Rich Buckler and Joe Giella. Rich Buckler and Dick Giordano did the cover. [6/4]



the cover. [6/4]

SUPERMAN PRESENTS THE KRYPTON CHRONICLES No. 1, September. The latest in the series of mini-series-type series (serially speaking) begins with "The Search For Superman's Roots" by E. Nelson Bridwell, Curt Swan and Frank Chiaramonte. Rich Buckler and Dick Giordano did the cover. [6/4]

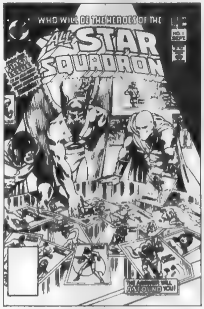
WEIRD WAR TALES No. 103, September. An intro page by Len Wein and Romeo Tanghal begins an issue which contains a War That Time Forgot tale, "Epitaph For a Monster" by Robert Kanigher, Bob Hall and Jerry Ordway; "The Tomb At The Top of the Stairs" by David Allikas, George Tuska and Larry Mahlstedt; "A Little Knowledge" by Bruce Jones and Tom Sutton; and "The White Knight" by Paul S. Newman and Tom Yeates. Joe Kubert did the cover. [6/4]

WONDER WOMAN No. 283, September. "Encounter" is by Gerry Conway, Jose Delbo and David Hunt. Wonder Woman faces the new menace called the Red Dragon. Then, The Huntress and The Joker meet The Batman in "...Last Laugh" by Paul Levitz, Joe Staton and Steve Mitchell. George Perez and Dick Giordano did the cover. [6/4]

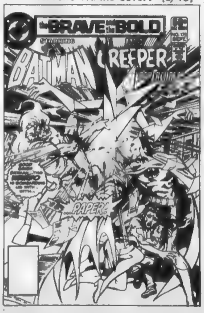
ACTION COMICS No. 523, September. "Steve Lombard's Double Life" is by Gerry Conway, Curt Swan and Frank Chiaramonte. Steve claims his brother is a six-eyed freak. Plus, The Atom stars in "Eyes of the Storm" by Bob Rozkais, Alex Saviuk and Vince Colletta. Rich Buckler and Dick Giordano did the cover. [6/18]

ADVENTURE COMICS PRESENTS DIAL "H FOR HERO No. 485, September. Back to a trio of stories in this one: "The Evil Eight" by Marv Wolfman, Carmine Infantino and Dennis Jensen; "No Freedom For Fairfax" by Wolfman, Infantino and Frank Chiaramonte; "In Final Combat" by Wolfman, Infantino and Larry Mahlstedt. George Perez did the cover. [6/18]

ALL-STAR SQUADRON No. 1, September. "The World On Fire" is by Roy Thomas, Rich Buckler and Jeremiah Ordway. Called to the aid of their country, the largest band of Earth-Two heroes ever assembled sort themselves out to form what will be a regularly-changing roster built around the original Atom, Hawkman and Dr. Mid-Nite. Buckler and Dick Giordano did the cover. [6/18]



THE BRAVE AND THE BOLD No. 178, September. "Paperchase" is by Alan Brennert and Jim Aparo. Batman teams up with the Creeper to battle a foe whose weapon and physical makeup are both paper. Also, Nemesis and his current situation approach conclusion in "The Bitter Choice" by Cary Burkett and Dan Spiegle. Rich Buckler and Dick Giordano did the cover. [6/18]



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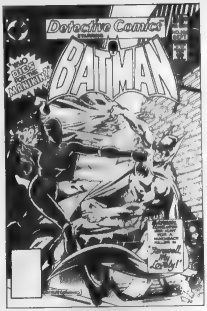


DETECTIVE COMICS No. 506, September. "Who Dies For The Manikin?" is by Gerry Conway, Dan Newton and Steve Mitchell. A new female master of disguise confronts Batman. Plus, Batgirl appears in "Farewell My Lovely" by Cary Burkett, Jose Delbo and Joe Giella (not to mention Raymond Chandler). Rich Buckler and Dick Giordano did the cover. [6/18]

GREEN LANTERN No. 144, September. "The Last Picture Show" is by Marv Wolfman and Joe Staton. The Tattooed Man returns (sadly, without Cybill Shepherd). And then Adam Strange fights "The Final Battle" in a story by Laurie Sutton, Rodin Rodriguez and Larry Mahlstedt. George Perez did the cover. [6/18]

HOUSE OF MYSTERY No. 296, September. Following an intro page by Karen Berger, Joe Brozowski and Rodin Rodriguez are: "Night Woman" by Gerry Conway, Carmine Infantino and John Celardo; "Killed In The Ratings" by Paul Kupperberg and Fred Carrillo; "Work For The Dying" by George Kashdan, Ron Randall and Tex Blaisdell; and "New Hope" by Dan Mishkin, Gary Cohn, Bob Hall and John Celardo. Infantino and Joe Orlando did the cover. [6/18]

THE LEGION OF SUPER-HEROES No. 279, September. "Castle Grimbor Must Fall" is by Roy Thomas, Jimmy Janes and Frank Chiaramonte. The story continues, most likely. George Perez did the cover. [6/18]

THE NEW ADVENTURES OF SUPERBOY No. 21, September. "The Day Superboy Sold Out" is by Cary Bates, Kurt Schaffenberger and Dave Hunt. Superboy cashes in rather than become a stiff. Also, a Strange Encounters of the First Time episode: "Danger: Condition Red" by Bob Rozakis, John Calnan and Dave Hunt. Schaffenberger and Hunt did the cover. [6/18]

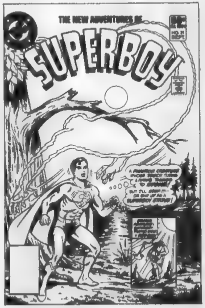
SGT. ROCK No. 356, September. "Point" is by Robert Kanigher and Frank Redondo. Other stories: "What Makes a Rock, Sgt., U.S.A." by Joe Kubert; "Guts" by Tom Veitch and Rick Vejtch; a Men of Easy story, "Nameless" by Kanigher and the Kubert School; and a Battle Album by the School. Kubert did the cover. [6/18]

SUPERMAN AND HIS INCREDIBLE FORTRESS OF SOLITUDE (ALL-NEW COLLECTORS' EDITION C-63), September. "Fortress of Fear" is by Roy Thomas, Ross Andru and Romeo Tanghal. Just in time for SUPERMAN II, this tabloid spotlights the famous Fortress. Ross Andru and Dick Giordano did the cover. [6/18]

SUPERMAN II (ALL-NEW COLLECTORS' EDITION C-64), September. This is a photo-treasury of scenes from the new movie with script and art by Michael Fleisher and Joe Orlando. The cover is a photograph. [6/18]

THE SUPERMAN FAMILY No. 210, September. In this issue: Supergirl in "The Spoilsport of New York" by Bob Rozakis, Winslow Mortimer and Vince Colletta; Mr. & Mrs. Superman in "Magical Manhunters of Metropolis" by E. Nelson Bridwell, Kurt Schaffenberger and Brett Breeding; Clark Kent in "News Before It Happens" by Rozakis, John Calnan and Joe Giella; Lois Lane in "Case of the Kidnapped Canines" by Gerry Conway, Bob Oksner and Colletta; Jimmy Olsen in "Vengeance Times Four" by Martin Pasko, Jose Delbo and Giella. Rich Buckler and Dick Giordano did the cover. [6/18]

THE UNEXPECTED No. 214, September. The three witches introduce the issue in a page by Robin Snyder, Howard Bender and Tony DeZuniga. Stories include: "Four-Eyes" by Snyder, Dick Ayers and Ads Gonzalez; "Fatal Forgery" by George Kashdan and the Redondo Studio; "Slaughterhouse Arena" by Bill Kelley, Ads Gonzalez and Bruce Patterson; and "The Curse of the Werewolf is Upon You, My Man" by Dan Mishkin, Gary Cohn, Ads Gonzalez and Vince Colletta. Joe Kubert did the cover. [6/18]



UNKNOWN SOLDIER No. 255, September. The Unknown Soldier stars in "Hell At Heaven's Gate" by Bob Haney, Dick Ayers and Gerry Talaoc. Also: Dateline:Frontline continues with "Battling Orphans" by Cary Burkett and Ric Estrada, and part two of "Captain Fear" by David Michelinie and Walt Simonson. Joe Kubert did the cover. [6/18]

WARLORD No. 49, September. "Something Evil" is by Mike Grell and Vince Colletta. Travis warms up for #50. Plus: the return of Claw The Unconquered in "Hands Across

The Hells" by Jack C. Harris and Tom Yeates. Grell did the cover. [6/18]

WORLD'S FINEST COMICS No. 271, September. "The Secret Origins of the Superman-Batman Team" is by Ray Thomas, Rich Buckler and Frank McLaughlin. Finally resolved are the many variations in the multiple accounts of the first meeting of Superman and Batman. A book-length story. George Perez (naturally, since Buckler did the insides) did the cover. [6/18]

Collecting Comics

STALKING THE WILD COMIC BOOK -- FOR FUN AND NOT NECESSARILY FOR PROFIT

One of the many things we've rarely addressed in TCR is the ways and means of building and maintaining a comic book collection without mortgaging houses, children or pets. The TCR readership is made up of an ever-changing and ever-aging audience, and it is a job in itself to merely maintain some semblance of currency in the keeping track of the comic book world. The smartest comic book buyer does what at first may seem slightly illogical -- buys one of each title currently published, even if he doesn't necessarily like or even read every one of them. In this way, the problem of searching for back issues of the currently-hot item and finding that the prices are so jacked up that you could probably buy Golden Age comics for the same price, simply won't occur. And, presuming that those issues are saved, and kept in like-new condition, even if they never do strike your fancy, they can always be resold to someone who does like them.

Unfortunately, despite what people who read FUTURE GOLD may think, comic books are NOT a good investment for the future if you're merely buying like this. Inflation has increased at a far greater rate than the prices of recent comic books, unless you're speaking about X-MEN1 or some other in-vogue title. Marvel Comics are generally in demand enough to stay ahead of the cover price advancement of current books (unless you're talking about the war, mystery and western titles), but non-special DC Comics, Gold Key/Whitman, and especially current Charlton reprints, can often be found for less than 50¢ each, albeit in used condition. So, if we consider the current cover prices any indicator of the inflation rate, investing money in current comics sometimes loses you money.

But I would hope everybody reading this doesn't mind that -- in fact, I would hope that a lot of you would be encouraged by that fact. Because, simply, it belies everything I've read and heard for the past ten years about the comic book market.

Sure -- if you want to fill out an EC collection, or get the full run of POGO POSSUM, you'll need the yearly income of an account executive to soothe those feelings that you're taking money out of the mouths of loved ones by spending it on these treasures. And I'd say even Dave Winfield would have to think twice before trying to assemble a complete mint set of early '60s Marvel comics these days.

But we're not being very wide in our vision if we simply declare that "The dealers have raised prices on everything far beyond our means," or "Dealers have ruined our hobby." To be sure, you can't get early Marvel comics for less than $5.00 each, and you probably won't be able to find any super-hero comics from the '40s or '50s from any publisher for a reasonable price. That's just as it's always been, though; when we were paying 10¢ each for back issues, these comics were still five to ten times more in cost. They always will be, simply because the large portion of fandom was built up around these comics and they are in the greatest demand. But there have been thousands of comics published that do not fall into either of the above categories, and they ARE quite reasonable, especially considering that some of them are now over thirty years old.

Until 1979, Street Enterprises was not making enough money for me to be able to afford to satiate my collecting whims, and I too held the theory that what I most desired was increasingly becoming too expensive to ever be able to buy. In late '79, though, I began to get a regular paycheck of sufficient size to finally dig in whole hog after about eight years of restricting my collecting to the various conventions I managed to attend. (Part of the impetus for this was the possibility of actually being able to assemble all the information needed to do the indexing of the entire DC line for eventual sale to a publisher; this "legitimized" my indulgence to some extent.) Soon, I discovered that the prices out there are not necessarily as prohibitive as most of us have been led to believe.

The first thing I decided was that condition -- the great god upon which all pricing is based -- was not as important to me as having a complete run of a title. This means accepting tears, spine-splitting, minor writing on the cover, or tiny pieces out of the cover -- though it does not mean accepting coverless, pages-missing, or three-quarter cover copies in most cases. (Though if you can pick up a coverless comic and a pages-missing-with-cover copy of the same issue at low prices, it's very worth it, since you can combine the two for one complete issue at a fraction of the cost. The trick is finding matching issues; lots of dealers will do this themselves if they can since they can get a much greater price for the complete comic.) It's important to me to get a complete cover at least, so that I am then not tempted to get a better condition copy to see what I am missing. And since reading the comic is the most important thing in collecting back issues, incomplete issues are to be avoided whenever possible.

So, armed with my condition criteria, I decided on an arbitrary cut-off point for the price per issue I would pay. When I was without funds, that price was $1.00, but as the cover price of comics has risen, so then must be the price you should be willing to pay for comics of the '50s and '60s. I decided on $3.00 -- and, lo and behold, I've found PLENTY to buy at that price, in GOOD condition.

My collection of DC and Marvel comics at the start of all this went pretty solidly back to around 1961, with the exceptions of several early Marvels like HULK, FANTASTIC FOUR and SPIDER-MAN issues. So I focused on '50s comics, and have since been able to acquire nearly every non-super-hero DC from '51-'60 for this extremely reasonable price-cut-off. In fact, very many of them were far under the $3.00 limit, to my surprise. The thing is, a great deal of patience is required.

Naturally, you know it's very good advice to shop around. Even though Overstreet's PRICE GUIDE is universally adhered to, there is still such a great variance in price from one dealer to another that you won't believe they're pricing by the same book. So let's say you see that copy of a comic that you've wanted for a long time, and it's in pretty good shape -- but the price is marked according to the PRICE GUIDE's "Fine" price. You must be able to say to yourself, "There IS another copy in existence at a cheaper price." Because there is.

If you don't want to restrict yourself to non-super-hero comics from any company, at least set your limit to be the PRICE GUIDE's "Good" price. Unlike coin collectors, comics fandom has only one pricing book to go by, and naturally, it's slanted to the dealers, who ostensibly provide the pricing information contained therein. (Indeed, the pricing information is quite often deliberately slanted toward dealers; somebody somewhere, for example, suddenly decides that ANY comic even mentioned in SEDUCTION OF THE IN-

NOCENT is thereafter worth four or five times the value of the surrounding issues; or that comics drawn by such artists of extremely mediocre talent as Matt Baker, L.B. Cole or Bill Ward are of extreme value because of their presence; or that -- for reasons which are both bizarre and ridiculous -- issues containing origins of characters or the final issue of a title's run are declared "Scarce" by the book, with no more corroborating evidence than somebody says, "Gee, that one doesn't turn up too often, does it?") So remember, despite the eccentricity of certain prices in the GUIDE, dealers are in business to sell comics -- and there are plenty who will mark the books at the prices they can sell them at, rather than what the GUIDE lists. If you don't believe it, take a look at an issue of THE BUYER'S GUIDE.

THE BUYER'S GUIDE ($6.00 for twelve weekly issues from DynaPubs Enterprises, 15800 Rt. 84 North, East Moline, IL 61244) has been the place I have managed to find enough bargain merchandise in that I came to these conclusions. Every issue (it's weekly) contains dozens of ads from dealers and non-dealers advertising the exact same issues as each other. Although advertising elsewhere (where there isn't as much competition) would be logical, it hasn't worked that way, and TBG gets 95% of the back issue advertising in fandom, largely because of the paper's reputation. Thus, despite the rigidity of the PRICE GUIDE, prices are kept at lower levels, and bargains CAN be found.

Let me assure you by personal experience that ordering comics by mail isn't much of a gamble: I've ordered approximately 150 separate orders from TBG advertisers in the past year, and have never had anything lost or stolen. Alan Light, TBG's publisher, tries his best to keep the mail-order rip-off artists out, and it seems to work. Of course, I do have the occasional order where the condition isn't as advertised, or the center page is out (now that all comics are packaged in plastic, it IS difficult for anybody to notice when a centerspread is missing), but these can occur at conventions just as easily. And, unless you're only ordering one or two comics from a particular advertiser, the postage rates are rarely exhorbitant; sometimes even with the postage rates you're getting a better buy than you would face-to-face at a convention.

Somewhere along the line I realized that I was enjoying the non-DC and Marvel comics as much as I enjoyed the DCs and Marvels, and I began to fill-in my Dell Comics collection. Except for the issues drawn by Alex Toth (or occasionally, Russ Manning), LONE RANGER comics with Clayton Moore on the cover, or movie adaptations, I got nearly every serious comic back to 50¢ for under $2.00, and the same goes for their successor, Gold Key. This is largely due to the fact that few collectors begin by buying current Gold Keys -- but it should not keep anyone from discovering that there is much enjoyment to be gotten from the Dell method of comics, which is quite different from what you are familiar with if you've only read current fare from DC, Marvel or even Gold Key.

AVOID THIS! IT COSTS $30.00!

And, along the line, I got back into my first comics-love, funny animals. If the "serious" Dells are bargains, than the funny animal Dell issues are giveaways. If you can do without Barks or Kelly issues, you can probably collect a complete set of Dell funny animals from 1950 through 1962 for under $1.00 each! In fact, you can find these comics for under current cover price! Dell's '50s funny animals comics, along with the now-higher priced DC Columbia/Screen Gems titles (FOX AND CROW, FLIPPITY AND FLOP and REAL SCREEN), and the completely overlooked ACG funny animal titles (GIGGLE, HA HA and FUNNY FILMS) comprise the zenith of the form in art and story. They are formula comics, to be sure, but their current Whitman counterparts are pale comparisons, and nobody else is doing them anymore. They were drawn and written by animators and storymen of the theatrical cartoon studios, and are simply great fun, if you love cartoons. If your love for comics is still restricted to super-heroes, or "serious" artwork, though, never fear.

Atlas Comics of the '50s, notably the western titles, are extremely reasonable in price, unless Al Williamson or Reed Crandall happened to show up in the issues. A little steeper in price, but still cheap, are the mystery comics, which feature stories by a lot of the guys who ended up drawing Marvel's super-heroes. Plenty of John Severin and Joe Maneely artwork to savor, and the stories aren't too bad, if you're in to that kind of thing.

And even if you're strictly a super-hero buff, there's something you can splurge on. For reasons best known to Overstreet, Fawcett's post-war comics are still well within the reach of the modest budgets of comic buyers. I've gotten about 60 CAPTAIN MARVEL ADVENTURES issues in the last couple of years (as well as big bunches of the other titles) for an average of $3.00 each! Not too bad for 35 year-old comics, eh? The only exceptions here (and this seems to be a case of industry-wide experience), the comics which feature a female super-hero, MARY MARVEL and WOW COMICS, are harder to find. (This corresponds with the dearth of WONDER WOMAN issues among dealers, and I'd guess it's due to the unacceptability to young boys of a heroine in their comic collections.) Perhaps this won't last very long, but I'm taking advantage of the prices while I can. Perhaps this low rate for the members of the Marvel Family has something to do with the "demystification" of the character by DC -- now that they're characters of the present rather than the past, they no longer hold the allure they once did? On the other hand, perhaps the Fawcetts are simply reflecting their TRUE market value, while others of similar age and stature (Quality's or Standard's, for example) are simply inflated far beyond their actual market worth. Despite the GUIDE prices, for both Quality and Standard super-heroes in good condition, I've managed to pick up random issues of DOLL MAN and EXCITING COMICS for $3.00 -- which would tend to support that theory. However, it is true that both of those companies show up far less frequently than Fawcetts.

In all cases, though, SHOP for the best prices. Don't jump at that issue you've looked for for years at a grossly inflated price -- UNLESS that's the only comic you need and you don't intend to buy anymore. If you are going to be going through TBG or a convention's boxes anyway, you'll only kick yourself when you find another, greatly cheaper copy of that expensive turkey in better condition. I know -- it's happened to me.

But first and foremost, think about why you're collecting these things. If you want to buy them to watch them appreciate in value over the years, then I doubt you're getting much out of TCR anyway -- which would suggest to me that anyone reading this is probably most interested in READING the comics they buy. And to read and enjoy a comic book, it doesn't need to be pristine mint, sealed in a plastic bag, or stickered at $25.00. Take my word for it.

- Mike Tiefenbacher

TCR Mailboat

[Continued from page 43]

social commentary into them when none is intended is lunacy; particularly when the intent of Goscinny's social parodies is so clear (and limited). It is sickening to me to see Carroll belittle Dwight Decker's education -- and then complain that it is his own elitism that disturbs her the most. We can definitely do without this petty fan-bickering in TCR; we get enough of it elsewhere.

Miss Carroll suggest that some of her critics write their own articles, and I have. And one of the main reasons I did it was because I couldn't stand hers.

[Obviously, any blame you wish to lay at her feet must be shared by me, since I helped plan and approved the articles in question. Part of this lacking in my own bridling of Paulette's excesses you find difficult to take is due to my unfamiliarity with ASTERIX beyond reading ASTERIX AND CLEOPATRA in the '60s. I knew that they were filled with allusions and humor I didn't understand, having had nearly no schooling in world history, and I knew that they were aimed at an adult audience, so I felt that Paulette's approach was justified. I have yet to read the series to see whether her conclusions and theories are correct (my priorities do not provide for much reading time at all), but she's convinced me she knows what she's talking about. I can't lie; some of her points have eluded me -- and she hasn't really begun to cover the broad-based subject matter of European comics in the kind of basic terms you speak of, though we've planned all along to do that -- but I did not graduate from college and I cannot agree with your assessment of her style. It is not my style, to be sure, but I've always felt that I ask people to write for me because I want their personality input in my magazine. Otherwise, I could have read the series myself, written the articles and then asked her to comment or add to them -- and then we wouldn't have been able to have this outburst of verbal fireworks (oops -- slipping into that ol' "what if" silliness again.)

Also, whether or not we get to read EPPO itself is not too important to me; knowing what's going on over in Holland, or Belgium or Italy is. I know that some of the most fascinating articles I've read in old fanzines (or even new ones) are the recountings of some obscure Golden Age comics which I know I'll never be able to read. I also recall with fondness reading an article on Mexican comic books by (I believe) Fred Patten in one of Ronn Foss's issues of ALTER EGO. I've asked for, and Paulette has promised, that the kind of nuts-and-bolts survey of major European magazines is on the agenda for future columns.

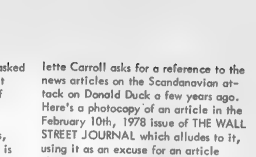
And speaking of future columns, your list of possibilities for columns is a terrific one, and anybody out there who wants to write for us and needs a topic can pick any one of these. I'd guess a Frank Miller checklist wouldn't be too long, though. And I plan to cover "How to store and catalogue a large collection" in a future installment of my new regular column, COLLECTING COMICS. Other than that, these are excellent suggestions. How about doing one yourself, Beppe?

The comic strips are being worked on. In the off and on planning of our fearsome publisher, the idea of carrying a couple of currently-published comics has been tentatively given a definite maybe. The teeter-tottering goes hand-in-hand with the bank balance, and the names which have been thrown around include Sagendorf's current POPEYE strip (detractors notwithstanding) and THE LONE RANGER whenever it starts. (I've lobbied for YOGI BEAR, but I suppose that'd be pure indulgence of a childhood favorite.)

We'd really love to run interviews with any or all of those people (TCJ just had Wendy Pini), and I think we could even manage to pry loose some payment to felicitate them. In fact, our very next issue will feature an interview with Arnold Drake, co-creator of the original Doom Patrol and current Little Lulu scripter, conducted by Gene Reed. We've always had several irons in the fire as far as interviews go, but since we can't handle them ourselves, they've managed to slip through our fingers. Hopefully, that's changed now.

I'd also like to take the opportunity to mention that we've been working on increasing the number of continuing columnists, first with Mark Sabljak, a sports reporter with The Milwaukee JOURNAL who's handling our BOOKS column, and now with new regulars Jim Karkis and Sam Kujava. Jim is well-known in fandom as an expert on animation and will be handling a regular news column about the world of cartoons, while Sam will be handling a column which surveys the present-day output of all the companies. I'd like to officially welcome them all, and mention that we're working on adding a couple of more old favorites before we're done. Watch for them in upcoming issues. - MT, S.B.S. (Solemn But Silly)]

FREDERICK PATTEN, 11863 West Jefferson Blvd., Culver City, CA 90230: On page 18 of TCR #190, Paulette Carroll asks for a reference to the news articles on the Scandanavian attack on Donald Duck a few years ago. Here's a photocopy of an article in the February 10th, 1978 issue of THE WALL STREET JOURNAL which alludes to it, using it as an excuse for an article about a German Donald Duck/Carl Barks fan club. This is the only article that I have an actual clipping of, although I remember reading others at the time in both national newsmagazines and local Los Angeles newspapers. Presumably, most of them were published around the beginning of 1978. I ASSUME this is the incident to which Ms. Carroll refers; she does specify that it was an attack in a Scandanavian country, and this WALL STREET JOURNAL article says that it was made by a Helsinki (Finland) youth committee, and I've been told that Europeans deplore the sloppy American habit of considering Finland to be part of Scandanavia, which properly is limited to Sweden, Norway, Denmark and Iceland. If Ms. Carroll has an entirely different incident in mind, then I apologize for confusing the matter.



TCR #189 carried a letter from John W. Pyra asking if the FORCE FIVE s-f TV animation series currently playing in Boston is the same program that had been previously announced as SHOGUN WARRIORS. Yes, it is. The slightly complicated legal situation is that Jim Terry Production Services, a Los Angeles-based TV producer-distributor, bought the American TV rights to five Japanese s-f TV animation programs all created by Toei Animation in Tokyo. The rights to the toys based on these TV cartoons had already been acquired in America by Mattel, under a three-year exclusive contract, and Mattel had created and registered the trademark "Shogun Warriors" under which to market them all. In fact, this was one reason that Jim Terry selected these particular TV cartoons; he gambled that an American audience would already be primed for those specific characters through Mattel's toys, and that Mattel's cooperation (if not actual sponsorship) could be counted on to promote the TV cartoons, since they would obviously promote Mattel's toy sales. This latter did come about, with the result that Jim Terry's initial promotion for the FORCE FIVE series heavily used (with permission) Mattel's SHOGUN WARRIORS name. However, at the last minute, Mattel's three-year toy contract expired and the Japanese owners surprisingly refused to renew it. According to Jim Terry, the parent Japanese company wanted to try to move directly into the American toy market itself. The result was that Jim Terry now had to deal with this Japanese company and that Mattel was now out of the picture, but Mattel is still owner of the "Shogun Warriors" trademark. So it had to be pulled out of the TV pro-

Donald Duck Faces A Morals Charge In Western Europe

* * *

German Defenders Say Hero, Albeit Bottomless, Never Laid a Hand on Daisy

By BILL PAUL
Staff Reporter of THE WALL STREET JOURNAL

HAMBURG, West Germany—There's a bit of a row in Western Europe over whether Donald Duck, Walt Disney's famous cartoon character, is immoral.

In Finland, the Helsinki youth committee has found Donald's 39-year marriage to Daisy Duck, plus the uncertain parentage of Donald's nephews Huey, Dewey and Louie, plus the author's suit Donald wears but almost his feathery bottom uncovered, constitute a "very life style" inappropriate for viewing by youth. At the committee's urging, the Helsinki city council has cancelled library subscriptions to Donald Duck comic books at youth club libraries.

But here in this northern German city, Hans Horch, a 35-year-old mathematician and founder of the 166-member Donald Duck club, calls the morals charge "ridiculous." Pointing out that Donald doesn't drink, smoke, take drugs or have sex with Daisy, Mr. von Storch says, "Donald is one of the most moral ducks in history." He has written the Finnish ambassador to West Germany demanding that the Helsinki council reverse its decision.

A Scholarly Stand

Mr. von Storch stands ready to back up his judgment with dozens of documents. Examples gleaned from the thousands of Donald Duck comic books published over the years. It all is part of his club's serious (at least it's serious to them) study of Donald and all the other Disney characters who live in the imaginary town of Duckburg.

Mr. von Storch says that studying Donald Duck isn't as zany as it sounds. He argues that studying Duckburg is like studying mathematics or physics in that you have an "artificial system" in which an infinite number of questions can be asked. Every question can be answered, he says, by examining the evidence in the comic books themselves. In fact, some questions can be logically answered in more than one way, Mr. von Storch hastens, prompting heated discussions among club members.

Mr. von Storch started his club after reading a magazine put out by a group of Donald Duck scholars in Norway. As far as anyone knows, these are the only two groups in the world admitted to the study of Donald Duck. Indeed, a public relations man at Disney Productions in California isn't very fond of them.

The German club is a kind of tribute to Disney Productions illustrator Carl Barks, who for many years drew Donald and his kin friends in the comic books. Mr. von Storch says that Mr. Barks made Duckburg as uniquely complex and often ambitious world as not unlike real life. While the German scholars will subject Disney's based on Donald Duck comic books not done by Mr. Barks, a Barks-based conclusion is above challenge—unless, of course, it is challenged by another Barks-based conclusion, which often happens.

Who Is Miss Duck?

To be an expert, a club member needs a complete or almost-complete set of Donald Duck comics going back to the 1930s. Since that can cost thousands of dollars, Mr. von Storch says that he and his colleagues have been given permission by a Disney representative in Germany to make copies of their books and pass them around to other members. And, once every two months, Mr. von Storch publishes a magazine where members set forth their latest theories on such questions as: Are Huey, Dewey and Louie illegitimate ducks? (Answer: Probably according to a 1957 comic book where a cousin "Miss Duck" sends the little duckettes to Donald, asking him to raise them like his own. The impression Miss Duck leaves this year in any other comic books, the scholars say.)

The club's magazine is a model of German efficiency. One article gives a minutely detailed organizational meeting. The news of Duckburg reaches club members through the pen of Mr. Barks, then through the offices of Disney Productions, then through a picture, and so on. In the back of the magazine is an extensive list of Donald Duck comic books, giving the year and the number of each comic, for members to use as reference. (Some members hold that for scientific fields; others simply are Disney devotees.)

If you think you know enough about Donald Duck to be a Donald Duck scholar, simply try this simple question that appeared in last month's magazine: Where does Donald always run away to when he has done something bad?

If you correctly answered Timbuktu, then perhaps a flight to Munich for the next club meeting in March. It will be helpful if you speak German. Among the red-hot questions yet still be begun: Is Donald related to Duckburg?

One theory places Duckburg on the East Coast near Washington, D.C. The theory is based on a story in a 72-year-old comic book. In that story Donald goes to an auction in Chile, chases an ice bucket around and ends up buying a boat. He then sails 4,000 miles to Duckburg. The problem for scholars was first to figure out how far a "duck mile" is.

They have from another comic that 1,080 duck steps equal a duck mile, but it takes a mathematical computation based on Donald's height to determine the length of a duck step. To make a long story short, they determined that Duckburg must lie either near Washington or in Florida. But since it seems to Duckburg, that may be academic.

Or did it? Other scholars cite a story where Donald sails his boat to the South Seas by way of passing through the Panama Canal. This, plus the fact that Disney Productions is in California, leads some duck scholars to place Duckburg along the California coast.

One question that has duck scholars stumped is what happened to the pig who was mayor of Duckburg. For years this sneaky and corrupt Mr. Pig presided over Duckburg. But about four years ago, he was mysteriously replaced by a duck. Duck scholars theorize there was a "Duckgate" affair in Duckburg, with Mr. Pig forced to resign. But so far they have no evidence to support that theory.

Another problem for duck scholars is whether Donald has teeth. When he is happy or angried, Donald is toothless. But just let Huey, Dewey and Louie get too mischief, and Donald breaks into a toothy rage. One thing says Donald wears false teeth in such occasions. But most duck scholars don't go for that, and the search continues for the story behind Donald's teeth.

Tempers may flare at the March meeting over whether the club should censure one of Mr. Disney's partners. Further advocates say that Donald is treated as a stepchild of the club's scholarly pursuit. But opponents charge that it would be against the basic rights of ducks to defeather Donald. No one has figured out how to get one of Donald's feathers.

The March meeting also will mark the first time that the club sings its theme song. A contest has been on for several months to write a melody for a song that Donald regularly sings in a 33-rpm. The complete words are: "I'm laying on my stretcher, thinking about my problem." It was a big hit in Duckburg, and the winner of the contest will have that melody broadcast to friends in the first-ever banana rendition of the famous song.

The duck scholars say they are working on problems that may take years to solve. One is the migration in Duckburg. They want to know why Donald can be jailed for litering, but the Beagle Boys can walk the streets still wearing their masks after robbing a bank. They also want to know why Uncle Scrooge McDonald's notoriously stingy relative, pays so little in taxes and whether that money helps subsidize the mayor and city council.

And other scholars are examining the nephews' recent transformation from bellbedecked boys to model children. Mr. von Storch has traced the change to an incident in 1974 when Donald and his nephews had a swimming race across a river. The nephews cheated by tying Donald up in a fishing net. But then the current caught them and it looked like Mr. Duck would drown. They promised that if they got out of the alive, they would reform. Donald managed to save them, and now, says Mr. von Storch, Huey, Dewey and Louie are generals in the Junior Woodchucks, Duckburg's Boy Scouts.

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gram, which is now being promoted simply as FORCE FIVE. The situation isn't final yet; Mattel wants to get back into the picture, and it's conceivable that the Japanese company may find it easier to buy the SHOGUN WARRIORS trademark than to create a new one of its own. Negotiations are still going on. Incidentally, Mr. Pyra's description of FORCE FIVE is considerably distorted. He talks about the DANGUARD ACE serial alone; the other four segments (GAIKING, GRANDIZER, SPACEKEETERS, and THE STARVENGERS) all have completely independent plots. Pyra says that Danguard Ace's pilots' "teacher is a hard-nosed Dr. Doom-looking robot with human emotions..." In fact, the character is entirely human; a man-in-the-iron-mask type lone hero. He was a former Earth spaceman who was kidnapped by the evil Krell Corps, brainwashed into amnesia and locked in an iron mask, and forced to work as a Krell slave. He eventually regained his initiative (if not his memory -- at least, not at the start), escaped back to Earth, and became the Earth Defense Force's trainer since he had first-hand experience with Krell tactics. Since his head was still locked inside the irremovable mask, he became known as Captain Mask. Jim Terry's company is currently trying to get 3-f fans to persuade their local TV stations to buy FORCE FIVE. Anybody wanting further information about the FORCE FIVE program (to give your local stations some idea of what you're talking about) should contact The American Way, 1900 Avenue of the Stars, Suite 1890, Century City, CA 90067.

[Aw heck, I can't resist. Tangentially, I've often fantasized about gathering a big bunch of animation fans of all kinds, penying up a small amount of money each, and beginning a cable TV channel which would show nothing but cartoons, from sign-on-to-sign-off -- in their entirety, black and white -- if they were mute that way, theatrical and television, from every studio and every country, the pure entertainment to the experimental. There's certainly plenty of material available, and who knows how successful it could be; as a unique cable service among the myriad carbon-copy movie channels, it could very well end up beamed all over the country. Just the prospect of being able to turn off DUKES OF HAZZARD and turn on, a program of Daffy Duck, Popeye, George of the Jungle, Astro Boy, Ruff and Reddy, Screwy Squirrel, Little Lulu, Oswald the Rabbit, Tom Terrific, Astérix, Mickey Mouse, Wolf and Sheepdog, Mighty Mouse, Flip the Frog, Porky Pig, Inki, Quick Draw McGraw, Tintin, Tom and Jerry, Dumbo -- well, you get the idea. I'm sure the day will come when someone else will come up with the idea, and will become fabulously rich doing it -- with commercial television becoming more and more wary of showing these things because of their alleged detrimental effect on children, and at the same time, the inability of the cable companies to come up with suitable G-rated entertainment for the children of their customers, it seems a natural.

Then everyone around the country would be able to see FORCE FIVE, or whatever else is going on around the world in animation. And you wouldn't have to write us to explain what the show's all about.

Ah, to dream... - MT, S., N. (Silly, Nonpareil))]

JEAN DANIEL BREQUE, 1 rue Maurice Utrillo, 33700 Merignac, FRANCE:

As much as I miss the STAR HAWKS strip, if its place must be taken in the future by such lengthy, thoughtful and thought-provoking articles as Paulette Carroll's "A Statement of Position," then I am all for it! And I do not say this because of Ms. Carroll's opinion of myself (very flattering indeed).

About my evaluation of TINTIN and SPIROU being magazines "for kiddies," I must apologize: they are indeed aimed to the ten to fourteen year-old boys (and girls!), a younger audience than that of, say, PILOTE, and can be (and are) enjoyed by younger children. I must confes that I am more interested in American comics than by European ones, and those were my prejudices speaking; my friend Patrick Mercel (who is 25 and reads SPIROU each week) corrected my thinking on this point.

About Walt Disney: Paulette Carroll is right in saying that Disney COMICS have a "comparatively negligible" appeal to European audiences, but that is not right concerning Disney productions on a general basis. For instance, the animated cartoon THE RESCUERS (I think that is the original title; the French title is BERNARD ET BIANCA, the story of two mice going to the rescue of a young girl) outgrossed STAR WARS in France. The success of the Disney movies have is mainly due to the shrewd strategy of the producers and distributors: "the Disney movies are aimed at children, they say, so we release them during the holidays." For instance, THE BLACK

HOLE was released at Christmas; at Easter we will get SLEEPING BEAUTY, and POPEYE will have to wait for next Christmas. It is very unusual to get a Disney movie here outside of a holiday period, so I wonder what we will get of the various projects Disney has got.

One last word about European comics: a friend of mine went to Spain recently, and brought back with him some Spanish comics, among them a comic adaptation of THE LORD OF THE RINGS, apparently quite official since it was copyrighted by Tolkien Enterprises; the artist was Luis Bermejo and the writer was Nicola Cuti. If I get the whole series I will try to write a review of it.

About CAPTAIN AMERICA: I had the opportunity to meet Gil Kane at Angoulême last January, where he was the American guest of honor at the "Festival de la Bande Dessinée," and he told me HE was the artist on CAPTAIN AMERICA; in fact, he is going to write, pencil and ink the strip, as well as take over CONAN in SAVAGE SWORD because "John Buscema is busy with movie projects"(?). I must apologize for telling you this only now, but I did not bother to write you about it, thinking you would already know it. My mistake. Next time, I will know better.

Let me say it once again, I am all in favor of in-depth reviews, be they about European comics or American super-heroes. There must be a lot to tell about the examination of power and evil by Claremont, Byrne and Austin during the "Hellfire Club/Dark Phoenix" sequence of the X-MEN. The contrast between the relationship inside the group and those inside the Club, between Wolverine and his natural aggresiveness and the ruthless display of power on the part of Shaw and cohorts, made for fascinating reading, as well as the slow transformation of Jean Grey. I have been wanting to write an article about the X-MEN for a pretty long time now, but could not find the outlet. As soon as I've completed my collection, I'll try to have a go at it, and let you know about the results.

Bring back Dick Duck!

(I'll be looking forward to seeing it, Jean-Daniel, and this time, I'll make sure I read the comics inquestion before doing any editing. (I may be the only person in fandom who hasn't read an X-MEN since #94, judging from the Top 100 Survey. Luckily, I have them all.)

Yes, THE RESCUERS is the original title. As far as Disney goes, D. Johan deJong has something to say about that and their European popularity -- but that will have to wait till #192.

Gil may very well have planned to draw, write and ink CAP in January, but as of the month of April, we have Mike Zeck moving over to CAP from MASTER OF KUNG FU (and to perhaps the fan acclaim he so richly deserves) with J.M. DeMatteis writing, while Gil, now NOT doing either STAR HAWKS or TARZAN, is supposed to take over on the color CONAN book. Those movie projects Buscema is working on as you indicate, are what's taking up his time we understand.

One thing I wanted to request of anyone outside of the U.S. who has access to them is a source for the U.S.-produced Hanna-Barbera material Ron Harris mentioned in #190. I realize that the H-B magazine(s?) were probably not thought to be collectible by French fandom, but I'd be very grateful if someone in France could track them down for me. I'm also interested in the material done during the '60s for Britain and Australia which never appeared here (the ones I've seen appeared in 24 page black-and-white comics with color covers, and the material was mixed in with reprints of Gold Key comics; obviously these would all be impossible to distinguish, so I'd accept any H-B titles at all).

Please excuse the previous self-serving paragraph. (But anyone that helps will be generously rewarded.)

-MT, S.C.C. (Silly Comic Collector)]

CHARACTER © 1981, MARVEL COMICS GROUP

Et Al

The Roger McKenzie/Gil Kane strip STAR HAWKS saw its last installment on May 2nd. Kane is now back at Marvel Comics, while McKenzie may do another strip for United Features.

ECLIPSE #1 is out, and ECLIPSE #2 will be released June 1st. This new magazine is black and white with color covers and is priced at $2.95. #2's features include: "Role Model" by Steve Gerber and Val Mayerik, about the secret fetishes of a TV censor; the first installment of Steve Englehart and Marshall Rogers' 60 page story which was originally supposed to appear as DC's MADAME XANADU mini-series; "Ragamuffins" by Don McGregor and Rich Buckler, some five and six year olds from the '50s in a story called "Kindergarten Run"; a new Newton, The Rabbit Wonder story by Steve Leialoha; plus work by Max Allan Collins and Terry Beatty; Trina Robbins; Howard Cruse; and Rick Geary. Also from Eclipse Enterprises is a collection of reprints of Collins and Beatty's MIKE MIST MINUTE MIST-ERIES, utilizing forty of the self-syndicated strips and a new splash under a color cover for $1.50. Plus, Jim Starlin's second story in the METAMORPHOSIS ODYSSEY series will be issued as a trade paperback on June 15th. The style is described as being quite different and more realistic than the EPIC stories, and the 52-page book features two full-color paintings. It retails for $6.95 and is entitled THE PRICE. (These three publications can be ordered directly from Eclipse Enterprises, 81 Delaware Street, Staten Island, New York 10304; 50¢ postage should be added for the first two, 75¢ postage for THE PRICE.)

Englehart has completed his second sixty-pager for Eclipse, entitled "Sundancer," and it too will be illustrated by Rogers. The format in which it will be published has not been decided.

The third issue of FANTASY MODELING (out in June) will have a profile on X-MEN artist Dave Cockrum; and it will include photos of his models of The Angel (of the X-Men), plus a new space ship that will appear in a future X-MEN story.

PREVUE #45 will include coverage of John Carpenter's film ESCAPE FROM NEW YORK, the new Brian DePalma film BLOW OUT, FOR YOUR EYES ONLY, SUPERMAN II (interviews with Gene Hackman and David and Leslie Newman), as well as interviews with Harrison Ford, among others. The special bonus book spotlights animation flip tests from THE HEAVY METAL MOVIE. PREVUE #45 is $2.95 plus 65¢ postage from Supergraphics, Box 974, Reading, PA 19603. Oh yes -- we almost forgot: also included is a preview of Steranko's artwork for the new OUTLAND adaptation for HEAVY METAL. See this issue's MEDIA REVIEW.

TCR Top 100 Comic Books

This mo.	Last mo.	Title, number Publisher, format, special features, price if not 50c	No. sold
1	2	X-MEN No. 144 Marvel	10929
2	1	DAZZLER No. 2 Marvel	10065
3	--	KA-ZAR THE SAVAGE No. 1 Marvel	8131
4	3	THE NEW TEEN TITANS No. 6 DC	4976
5	17	ROM No. 17 Marvel-Parker Bros.; guest-starring the X-Men	4768
6	4	THE AVENGERS No. 206 Marvel	4664
7	9	MICRONAUTS No. 28 Marvel-Mego	4393
8	5	MOON KNIGHT No. 6 Marvel	4382
9	7	IRON MAN No. 145 Marvel	4233
10	8	THE AMAZING SPIDER-MAN No. 215 Marvel	4061
11	11	FANTASTIC FOUR No. 229 Marvel	3972
12	14	CONAN THE BARBARIAN No. 121 Marvel-Robert E. Howard	3952
13	13	STAR WARS No. 46 Marvel-Lucasfilm	3676
14	24	SPIDER-WOMAN No. 37 Marvel	3549
15	11*	WHAT IF? No. 26 Marvel; "What If Capt. America Was President?"; 48pp 75c	3325
16	20	THOR No. 306 Marvel	3156
17	19	PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 51 Marvel	3120
18	18	MARVEL TEAM-UP No. 104 Marvel; The Hulk and Ka-Zar	3106
19	24*	DOCTOR STRANGE No. 46 Marvel	3074
20	12*	MARVEL PREMIERE No. 59 Marvel-BBC; Doctor Who	3047
21	6	CAPTAIN AMERICA No. 256 Marvel; first after Stern/Byrne departure	3003
22	22	STAR TREK No. 13 Marvel-Paramount	2821
23	25	THE INCREDIBLE HULK No. 258 Marvel	2677
24	23	THE DEFENDERS No. 74 Marvel	2663
25	21	MARVEL TWO-IN-ONE No. 74 Marvel; The Thing and Puppet Master	2593
26	45*	MARVEL PREVIEW No. 25 Marvel; Lethal Ladies; $1.25; black and white magazine	2588
27	26	WARLORD No. 44 DC	2552
28	29	THE SAVAGE SWORD OF CONAN No. 62 Marvel; $1.25; black and white magazine	2401
29	27	MASTER OF KUNG FU No. 99 Marvel	2370
30	28	THE SAVAGE SHE-HULK No. 15 Marvel	2311
31	27*	POWER MAN AND IRON FIST No. 68 Marvel	2244
32	30	THE LEGION OF SUPER-HEROES No. 274 DC	2170
33	33	JUSTICE LEAGUE OF AMERICA No. 189 DC	2032
34	25*	HOWARD THE DUCK No. 9 Marvel; $1.25; black and white magazine; last issue	1999
35	37	DC COMICS PRESENTS No. 32 DC; Superman and Wonder Woman	1903
36	35	GHOST RIDER No. 55 Marvel	1865
37	10	DETECTIVE COMICS No. 501 DC	1754
38	31	GREEN LANTERN No. 139 DC	1731
39	31	ADVENTURE COMICS PRESENTS DEATHSTROKE THE TERMINATOR No. 480 DC	1658
40	--	FLASH GORDON No. 31 Whitman-King Features; first part of movie adaptation	1652
41	39	BATMAN No. 336 DC	1608
42	38	SUPERMAN No. 358 DC	1592
43	41	THE FLASH No. 296 DC	1561
44	43	THE BRAVE AND THE BOLD No. 173 DC; Batman and The Guardians of the Universe	1508
45	40	THE NEW ADVENTURES OF SUPERBOY No. 16 DC	1464
46	42	ACTION COMICS No. 518 DC	1410
47	46*	WORLD'S FINEST COMICS No. 268 DC; $1.00 48 pages	1177
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